

# Church Music

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No. 6



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# Church Music

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## GREGORIAN RHYTHM.

### A Theoretical and Practical Course.

BY DOM ANDRE MOCQUEREAU, O.S.B.,

Prior of Solesmes.

## PART II.—Chapter I (*Continued*).

### A. The *Strophicus*.

34. Under this generic name are included the *strophæ*, found alone, the *distrophæ*, and the *tristrophæ*.

The *apostrophæ* — is never found alone,<sup>1</sup> but is always dependent upon a note or neum. *Fig. 54* It is never set to a monosyllable.



*Fig. 54*

<sup>1</sup> Usually the present books of plainchant do not distinguish the shape of the *apostrophæ*, but represent it by a simple square note. Since 1903 the Solesmes editions give it the shape shown above (see *Fig. 54*), which has some resemblance to its original form. The same form will be employed in this Course. Another good form might be:



*Fig. 55*

The *strophæ*, however, which is attached to groups, as in the above examples, is often changed into an *Oriscus* in the manuscripts with lines (see Fig. 57).

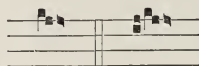


Fig. 57

We shall return to this subject farther on.

35. The *Distrophæ*. —♦♦—♦♦— The *strophæ* may be repeated; and it is then called a *distrophæ* or Fig. 58 *bistrophæ*:



Fig. 59

The *distrophæ* is rarely found alone and attached to the same syllable.<sup>2</sup> It is the *bivirga* (see No. 18) in the latter case.

36. The *Tristrophæ* (—♦♦♦—♦♦♦—) The *strophæ* may be repeated three times. The group thus formed Fig. 61 is called a *tristrophæ*. It is frequently used to three notes on the same pitch, and is often found set to the same syllable (see Figs. 62 and 63).

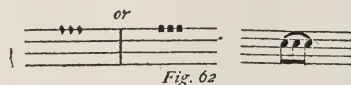


Fig. 62

The *Tristrophæ* is also found in the following form (see Fig. 64), in which the first note is lower than the two that come after it.

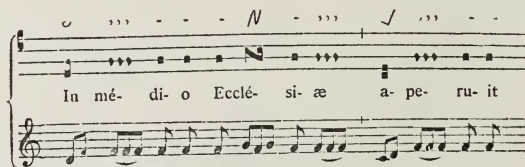


Fig. 63

<sup>2</sup> There are, however, a few examples, e. g.:



Fig. 60



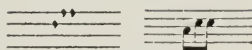


Fig. 64

37. Repetition of the *Distropha* and *Tristropha*.— Either of these neums may be repeated (see Fig. 65), or be joined and intermingled with other groups of notes (see Fig. 66).

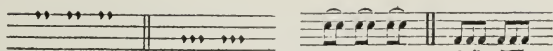


Fig. 65

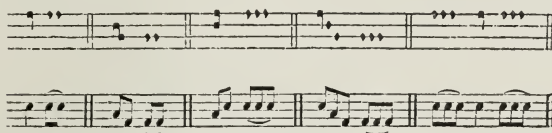


Fig. 66

B. The *Pressus*.

38. In pure neumatic notation the lengthening of a note could only be represented by the written repetition of the note.

39. The *Virga* was put before a *Clivis*, a *Porrectus*, or a *Climacus* to double the first note of such groups. Neums thus written were called by the generic name of *Pressus*, and were finally assimilated to it.

	A	B	C
PRESSUS-CLIVIS :	//Λ =	ΛΛ =	ΛΛ =
PRESSUS-PORRECTUS :	//N =	NN =	NN =
PRESSUS-CLIMACUS :	//· =	·· =	·· =

Fig. 67

40. The true *Pressus* has a rather different origin. In order to lengthen a note, a sign was written after it, which varied somewhat in shape according to countries, schools, or copyists, but which was really an *Apostropha*.

The *Pressus-Clivis* //Λ was often written thus: *f* or *f* -

Fig. 68

Fig. 69

It might be accurately transcribed in line-notation thus:

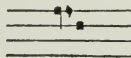


Fig. 70

which is precisely equivalent to

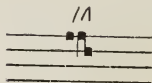


Fig. 71

41. Supposing it was necessary to double the second note of a *Climacus*:



Fig. 72

an *Apostropha* or *Oriscus* was added while the original form of the neum was preserved:

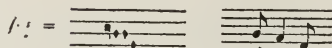


Fig. 73

or else a very similar sign which was certainly derived from it. Or else the group was divided and written as follows:

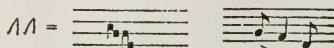


Fig. 74

an equivalent which would be rendered in exactly the same way.

42. In the above notation the *Pressus* is formed by the meeting and actual fusion of two groups at the same pitch. Here follow some further examples:

PODATUS+CLIVIS MAKING A PRESSUS			or	
CLIVIS+CLIVIS			or	
CLIMACUS+CLIVIS			or	
SCANDICUS+CLIMACUS			or	
PORRECTUS+PODATUS			or	

Fig. 75



When we speak of two neums "making a *Pressus*," we mean that they are so closely joined as to make one neum by the fusion of the two notes where they both meet on the same pitch.



Fig. 76


Generally the distinctive feature of the *Apostropha* in the *Pressus* is to lose itself so in the preceding note as to prolong it.

*Pressus* are found on all the lines of the scale.

43. Exercise.—Look out and name the *Pressus* in Gregorian editions.

#### C. The *Oriscus*.

44. The *Oriscus* is also a sort of *Apostropha* which is added to certain groups; but, unlike the *Pressus*, with which it must never be confounded, it is not fused with the preceding note. It is derived from *ὀρος*, (a limit or boundary), of which it is a diminutive; and, as a matter of fact, it always comes at the end of a group. Its execution will be described later on (*cf.* Chapter X).

In order to enable this note to be easily distinguished in *Solesmes books* of plainchant, the following special form has been assigned to (Fig. 77) 

The other editions represent it by the ordinary square note.

(Fig. 78)

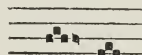


Fig. 79

The *Oriscus* occurs at every degree of the scale.

#### D. The *Salicus*.

45. The *Salicus* must probably be connected with the *Apostropha*, but its origin remains an open question. Here we have only to speak of the written form of the *Salicus* so that it may be recognized. Later we shall have to deal with its interpretation and with its place on the scale.

The *Salicus* (*salire*, to leap, rebound) is an ascending group like the *Scandicus*. Generally it consists of three notes (Fig. 80), sometimes of four notes (Fig. 81), rarely of five notes (Fig. 82).



(Fig. 80)



(Fig. 81)



(Fig. 82)

a. *Salicus* of three notes.

46. The central note, with its distinctive mark, should be specially noted.

The *Salicus* of three notes has two forms in our actual notation:

1. The two first notes are separated by an interval.
2. The two first notes are at the same pitch.



Fig. 83

b. *Salicus* of four notes.

47. Most frequently the *Salicus* rises by linked intervals: the commonest group is the following:



Fig. 84

c. *Salicus* of five notes.

48. This is rare and it follows the same progression.



Fig. 85

#### IV. The *Quilisma*.

49. The *Quilisma* is an entirely separate neum, the origin of which is unknown to us.

It was characterized by all sorts of shapes, the following being that which is found in the neum-accent notation of the German, Italian, French and English manuscripts:

QUILISMA-PODATUS =  $\omega$  or  $\omega$

QUILISMA-TORCULUS =  $\omega$  or  $\omega$

Fig. 86

50. The *Quilisma* always occurs in the midst of a rising movement. In Gregorian notation it is never found alone: it is always preceded by a note or by a group of notes. This preceding note or group forms the starting-point or support of the rising movement, which is continued beyond the *Quilisma*.

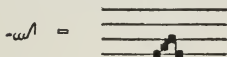
Examples: the support of the rising movement is

(a) either a single note,

PUNCTUM+QUILISMA-PODATUS MAKING ONE NEUM:

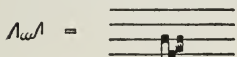


PUNCTUM+QUILISMA-TORCULUS MAKING ONE NEUM:

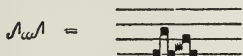


(b) or a group:

CLIVIS+QUILISMA-PODATUS MAKING ONE NEUM:



TORCULUS+QUILISMA-TORCULUS MAKING ONE NEUM:



CLIMACUS+QUILISMA-PES SUBPUNCTIS MAKING ONE NEUM:

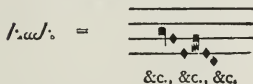


Fig. 87

51. Exercise. Look for and identify the Quilisma in Gregorian editions.

The rhythmical execution of the *Quilisma* will be described later on. (Cf. Chapter XII).

V. The Unity of the Melodic Tradition amidst the Variety of Neumatic Notations.

52. The neum-accents which have just been described gave rise to a large number of different Gregorian notations. A historic digest, with facsimiles of them, may be found in the *Paléographie Musicale*, Vol. III.<sup>3</sup> It is enough to note here that there were two main currents: the first, traditional; the second, innovative.

53. The first takes the neum-accents at their very source, in their chironomic condition, and follows them through a course of graphic modifications *without changing their original form in any essential respect* until the square notation of our Gregorian editions is reached. In this first current there are several different schools, but now we are only concerned with indicating the main lines.

<sup>3</sup> Précis d'histoire de la notation neumatique d'après les fac-similés publiés dans la *Paléographie Musicale*, vol. III, p. 79.

54. The other current, termed *innovative*, because it departs from tradition, also takes its rise from the accents, but by a series of more or less radical though gradual changes it *alters the typical forms*, breaks up the constituent elements of the various groups, and finally reduces the accents to mere points placed above one another. Here, too, several schools may be differentiated, and in each of them there are peculiarities of writing, which are as yet far from being thoroughly understood.

55. The school of Metz, which will be spoken of further on, exhibits a sort of mixed notation, composed of points and accents.

56. The following may be given as an explanation of the extraordinary variety of different notations.

When the copyists and musical scribes were left to their own devices, and desired to attain to a perfectly clear style of notation, they tried every imaginable method of improving the musical script, and hence, from the very variety of their work, one may infer their independence. But it is important to make the following observation: i. e. that however diverse the different systems employed may have been, they are nevertheless all agreed in giving us the same musical melodic tradition, which is nothing else than the Roman Gregorian tradition.<sup>4</sup>

## SOME STRAY NOTES FOR ORGANISTS.

### I. THE "VOX HUMANA."

PHILADELPHIA used to be famous for the rich, creamy character of the "ice cream" dispensed in its confectionery stores. Whether or not this authentic correspondence with its name was due to a certain simplicity of honesty then operative in the Quaker City, or whether the educated gastronomy of its epicures had set a standard which the good townsfolk exacted on all sides, we do not pretend to say. But we do know that, without being a "laudator temporis acti," we can freely assert that the "ice cream" was really and truly cream, and not a miserable confection consisting principally of frozen corn-starch, water, and extract of the vanilla bean. But we have since seen "Philadelphia Ice Cream" advertising itself in New York and in Newport (and possibly in other places), and we have been grievously disappointed in the article thus advertising itself. We mentioned our feeling of shocked surprise to a fellow-townsmen, and learned that the cook-books now include a recipe for making what they style "Philadelphia Ice Cream," and the part cream plays in the making of the miserable fraud is very, very small indeed. Eheu! What fates have supervened? Why, it is simply one of the dishonest results of an age that palms off imitations everywhere.

Now, ice-cream is an attractive subject—or, rather, used to be such; but what has it to do with the Vox Humana? Well, the Vox Humana is another fraud, not on the human palate or stomach, indeed, but on the human voice and

<sup>4</sup> In proof of this inference, see the Gradual Responsory "*Justus ut palma*," of which more than 200 facsimiles, taken in the best ancient MSS. of different countries, from the IXth to the XVIIth century, are given in the *Paléographie Musicale*, vols. II and III.

the human ear. Wherever you see Philadelphia Ice Cream, so-called, learn wisdom and avoid it. Wherever you see the Vox Humana—

And yet it is not exactly and absolutely and universally true that the Vox Humana does not imitate the human voice. It does imitate a certain kind of human voice, after all; but it is the thin, snarling, strident and unlovely voice of a *passée* (pardon the word) contralto or nasal soprano. If you *will* use the stop, then disguise it somewhat by the addition to it of "a soft unison flute-tone, which imparts to it fulness, roundness, and body." To add vibrancy to the mixture, use also the Tremolant.

Having remarked that "The tonal and imitative effects of the Vox Humana depend to a large extent on the position it occupies, and the manner in which it is treated in an organ, and its imitative quality is also greatly affected by the acoustical properties of the building in which the organ is located," Mr. Audsley, in his "Art of Organ Building," concludes with this exquisite little bit of playful humor: "Of all the stops of the organ, the Vox Humana is the one to which distance lends the greatest charm." He had previously declared that "even the best results that have hitherto been obtained fall far short of what is to be desired."

Our objection to the stop is not, however, that it fails to achieve anything like a satisfactory imitation of the human voice, but that the sound emitted may not fairly be considered a musical sound. It is simply ugly.

It is now a century and a quarter since Burney described his musical tour in Europe. His view of the organ-builder's success in his Vox Humana stop in the Haarlem organ is not flattering:

It does not at all resemble a human voice, though a very good stop of the kind; but the world is very apt to be imposed upon by names; the instant a common hearer is told that an organist is playing upon a stop which resembles the human voice, he supposes it to be very fine, and never enquires into the propriety of the name or the exactness of the imitation. However, I must confess that of all the stops I have yet heard which have been honored with the appellation of Vox Humana, no one, in the treble part, has ever yet reminded me of anything human, so much as the cracked voice of an old woman of ninety, or, in the lower parts, of Punch singing through a comb.

Have the organ-builders reformed this weakness? We have recently listened to a new "\$10,000 organ" played by the organist of the church in which it was installed. He played on the stop in question, and was in high glee, apparently, at the imitative quality it illustrated. Dr. Burney's description will not apply perfectly to the stop as we heard it. It did not sound like "the cracked voice of an old woman of ninety" years. But it did imitate in a very exaggerated fashion the snarling, nasal voice of a certain kind of singer all the freshness of whose voice had long since departed. But, as we have said, while in this sense it may have succeeded in imitating something, it was nevertheless ugly. "Oh, reform it altogether!"

## II. THE ORGANIST AS CHOIRMASTER.

The two quite distinct offices of organist and choirmaster or leader are usually vested in a single person in our Catholic churches. We have read an earnest plea for this arrangement from the pen of a capable organist, who de-

clared that, in a dozen subtle ways, the singers must depend for their *tempo*, their shading, their oneness with the organ-accompaniment, not so much on a distinct leader or choirmaster as on the sounds emanating from the organ; whereas, if the leader be distinct from the organist, the organist becomes merely an anxious tool in the hands of the leader, and cannot give that *verve* and support to the voices which otherwise can be afforded.

Much can be said in defense of this view. On the other hand, as any observant listener must frequently have noticed, much can, from a most practical point of view, be said against such a confounding of two distinct offices by the vesting of them in a single individual. For instance, in the anxieties caused by this dual and simultaneous office the organist is apt to pull out certain draw-stops as a leader would wield a bâton—forgetting for the moment that the bâton is a noiseless stimulus and guide to correct *tempo* and exactness of beat, while the draw-stop may become, in moments of anxiety or of enthusiasm, an overwhelmingly strident helper that drowns the voices instead of encouraging and emphasizing them.

Moreover, an organist who can attend properly to the many details of happy registration, of appropriate shading, as well as to the mere correctness of his playing, and who can at the same time keep his ears wide open and his mental faculties alert to catch every symptom of hesitation in this or that voice in his choir, who must also look ahead for the rocks and shoals he has discovered in his training of the choir in a certain composition and which he has carefully charted in lead-pencil on his organ-copy, who must occasionally withdraw his left-hand from a manual in order to beat time for one part now, and again his right-hand in order to beat time for another part of his choir—such an organist is a rare enough bird. Meanwhile, it is almost impossible for him, thus preoccupied, to take sufficient note of the proper dynamic balancing of the voices or parts in his choir—the sopranos may be screaming at will, and quite overpowering the poor altos; or the basses, in a sudden uprush of enthusiasm in an ascending passage, may threaten to extinguish wholly the feebler, wailing tenors.

On the other hand, a leader's business is such that, unhampered as he is by any such preoccupations, he can easily note any bad balancing of parts, can encourage the weaker parts to attain greater volume, can meanwhile mitigate the enthusiasms of the stronger parts, and can (perhaps the most important thing of all) indicate to the organist that he really must play a little softer to let the voices be properly heard. For, be it known, the organist is apt to be a great sinner in this respect. How often have we not listened to some worthy composition, interpreted worthily by an adequate assemblage of singers, but rendered quite unintelligible in its finer counterpoint and more delicate tracteries of melody, by a maelstrom of sounds emanating from the "full organ"! Noise is, after all, a somewhat vulgar ambition (although it may well have its place in a dramatic climax in opera or, perhaps, even in oratorio). If it occurs in an organ-solo—a prelude or postlude—we may suffer it in tranquillity of mind; but if it accompanies the voices in a church-composition, it may well be judged rather out of place. Tastes, we know, will differ here; but we esteem the point of sufficient importance to make it the subject of a very brief note No. III.

## III. THE POSTLUDE.

At the conclusion of a church service the organ has, by well-established tradition, permission to "let itself out" as much as its own mechanical possibilities, or the capabilities and powers of the performer, will permit. Tastes differ—and we have not been able to convince ourselves that the tradition is a good one. It reminds us of the "hurrah" of a lot of school-boys released at length from the highly uncongenial tasks of the school hours, and testifying too loudly to their delight at their liberation from a very uncomfortable prison-house. What is it Tom Hood says in his "Eugene Aram"?

It was the prime of summer-time,  
 An evening calm and cool,  
 As four-and-twenty happy boys  
 Came bounding out of school;  
 There were some that danced, and some that leaped  
 Like troutlets in a pool.

"Church is over! Church is over! Hurrah! Hurrah!" the organ seems to say. But let this small matter of taste pass. For a real storm—even an organ-storm—has in it something of the sublime, the uplifting; and so, let the "stormy organ blow." But let the storm be a real one, not a fictitious one. A mere impromptu blaring of chords, having no other recommendation than mere noise, may indeed win the admiring glances of the groundlings, whose ears are split with the tumult. But the judicious will grieve over such stage thunder and go out smiling at the tempest in a teapot.

PRACTICUS.

*Philadelphia, Pa.*

## LITURGICAL NOTES.

## FEAST OF ALL SAINTS.

THIS festival is a monument of the triumph of Christianity over paganism. The Pantheon, the circular temple built in Rome by Marcus Agrippa in honor of all the gods, was converted into a church by Pope Boniface IV at the beginning of the seventh century and dedicated to the Mother of God and all the holy martyrs. The feast of this dedication was celebrated 13 May. Gregory III, who consecrated a chapel in St. Peter's to all the Saints, transferred the feast to the first day of November.

The beautiful Introit was originally composed for the feast of St. Agatha, and recurs on several other days in the year. Nothing could be more appropriate to this great solemnity than these words, which spring spontaneously from the lips of holy Church. To-day the Angels rejoice to see their ranks being filled up by their earthly brethren: earth rejoices to behold the countless myriads of her children before the throne of God: the just rejoice because their places are prepared in the midst of that bright throng: even we sinners must rejoice, for we trust in the mercy of our Heavenly Father and the Precious Blood of our Divine Redeemer, that we too shall one day find entrance into that abode of bliss, and those we have left behind will be saluting us among the white-robed multitude.



*Introit.*

Gaudeámus omnes in Dómino, diem festum celebrántes sub honóre sanctórum ómnium: de quorum solemnitate gaudent Angeli et collaudant Filium Dei.

*Ps.* Exsultáte justi in Dómino: rectos decet collaudátio.

Let us rejoice in the Lord, celebrating a festival day in honor of all the Saints: at whose solemnity the Angels rejoice, and give praise to the Son of God.

*Ps.* Rejoice in the Lord ye just: praise becometh the upright.

Without losing for a moment their raptures of delight, the blessed in heaven stand in fear and awe before the dread majesty of God. As the Church sings daily in the Preface of the Mass, the Denominations adore, the Powers tremble; and St. John beheld the four-and-twenty Ancients falling down before Him that sat on the throne, and casting their crowns before Him. The fear of the Lord is the way for us to reach our heavenly country; not the cringing fear of the slave, but that filial reverence which dreads to offend a much-loved and honored father. That this is the fear here alluded to is evident from the context. Our Gradual consists of the tenth and eleventh verses of the 33d Psalm, where the words immediately preceding these are: "Taste, and see that the Lord is sweet; blessed is the man that hopeth in Him." For the twelfth verse, "Come, children, hearken to me, I will teach you the fear of the Lord," the Church has substituted as her Alleluia Verse that still more tender invitation of our Lord Himself: "Come unto Me all you that labor, and I will refresh you."

*Gradual.*

Timéte Dóminum omnes sancti ejus: quóniam nihil deest timéntibus eum.

*V.* Inquiréntes autem Dóminum non deficient omni bono. Alleluia. Alleluia.

*V.* Veníte ad me omnes qui laborátis et onerátí estis, et ego reficiam vos. Alleluia.

Fear the Lord all ye His Saints: for there is no want to them that fear Him.

*V.* But they that seek the Lord shall not be deprived of any good. Alleluia, Alleluia.

*V.* Come unto me all you that labor and are heavy laden, and I will refresh you. Alleluia.

The solemn Offertory Anthem is taken from the Book of Wisdom. "The Creator's hand," says Father Faber, "is the creature's home." In this home of eternal security the souls of the just are in peace; and the greater the sufferings, the "torment of malice," they have endured on earth, the deeper the peace they now enjoy. They are not dead; for what we call death was but the entrance into true life.

*Offertory.*

Iustórum ánimae in manu Dei sunt; et non tanget illos torméntum malitiæ: visi sunt óculis insipiéntium mori, illi autem sunt in pace. Alleluia.

The souls of the just are in the hand of God, and the torment of malice shall not touch them: in the sight of the universe they seemed to die, but they are in peace. Alleluia.

The Communion Antiphon is an echo of the Gospel, repeating to an exquisite melody the last three beatitudes, as though to remind us that the divine Sacrament we have just received is the source whence we are to draw purity of heart, the peace which befits God's children, and the strength to suffer persecution for justice' sake.

*Communion.*

Beāti mundo corde, quóniam ipsi Deum  
vidébunt: beāti pacifici, quóniam filii Dei  
vocabúntur: beāti qui persecutiónem patiúntur  
propter justítiam, quóniam ipsórum est reg-  
num coelórum.

Blessed are the clean of heart, for they  
shall see God: blessed are the peacemakers,  
for they shall be called the children of God:  
blessed are they that suffer persecution for  
justice' sake, for theirs is the Kingdom of  
Heaven.

## ALL SOUL'S DAY.

After having congratulated the countless blessed ones with whom she has filled heaven, holy Church, with maternal tenderness, turns to those other children of hers who have not yet reached their home, but are suffering in the expiatory flames. We owe this solemn annual commemoration of our dear departed to the piety of St. Odilo, Abbot of Cluny in the tenth century, who instituted it in all the monasteries subject to his jurisdiction. Rome gladly adopted the practice, and extended it to the whole world.

The Introit Antiphon is composed of the prayer so frequently repeated throughout the Office of the Dead: "Give them, O Lord, eternal rest!" It is followed by two verses of the 64th Psalm, whose title is: "The Canticle of Jeremiah and Ezekiel to the people of the captivity, when they began to go out." The Holy Sacrifice, which is about to be offered, will purchase the "going out of captivity" for many suffering souls; and with what joy will they speed to the true Zion, the heavenly Jerusalem, there to "pay their vows" and sing their ceaseless hymns of thanksgiving! Nor does the Church forget their very bodies: "All flesh shall come to thee," she sings, as she delightedly looks forward to the future resurrection.

*Introit.*

Réquiem ætérnam dona eis Dómine: et lux  
perpétua lúceat eis.

Eternal rest give to them, O Lord; and  
let perpetual light shine upon them.

*Ps.* Te decet hymnus Deus in Sion, et tibi  
reddétur votum in Jerúsalem: exáudi orá-  
tionem meam, ad te omnis caro véniet. Ré-  
quiem.

*Ps.* A hymn, O God, becometh thee in  
Sion; and a vow shall be paid to thee in  
Jerusalem: O Lord, hear my prayer; all  
flesh shall come to thee. Eternal rest, etc.

The Gradual repeats the earnest supplication that light and rest may be given to the sufferers. The words are adapted from a beautiful passage in the fourth Book of Esdras. The verse reminds us that the souls in Purgatory are just, *i. e.*, holy. They have not to fear "the evil hearing," *i. e.*, an adverse sentence at the judgment; and their place in heaven is assured. They are detained only by the debt of temporal punishment not yet paid—those "bonds of sins," and that "judgment of punishment," from which the Tract begs they may be delivered.

*Gradual.*

Réquiem ætérnam dona eis Dómine: et lux  
perpétua lúceat eis.

Eternal rest give to them, O Lord; and  
let perpetual light shine upon them.

In memória ætérna erit justus: ab audit-  
tióne mala non timébit.

The just shall be in everlasting remem-  
brance; he shall not fear the evil hearing.

*Tract.*

Absólve, Dómine, ánimas ómnium fidélium  
defunctorum ab omni vínculo delictórum.

Absolve, O Lord, the souls of all the faith-  
ful departed from every bond of sins.

Et grátia tua illis succurrénte, mereántur  
evádere iudícium ultiónis.

And by the help of thy grace may they be  
enabled to escape the judgment of punish-  
ment.

Et lucis æternæ beatitúdine pérfrui.

And enjoy the happiness of light eternal.

A sequence is, properly speaking, a joyous sequel to the Alleluia, and consequently seems out of place to-day. But we must remember that, in the early ages of the Church, Alleluia was of frequent recurrence in the Office and Mass of the Dead. In those days of faith, whilst mourning for departed friends was by no means forbidden, the thought uppermost in the minds of the bereaved was the happiness of the dear ones who had finished their earthly course, and were either already in the bliss of heaven or soon to be admitted thereto through the prayers of the Church. Although in the present arrangement of the Mass for the Dead there is no Alleluia Verse, the following fine Sequence, composed by the Franciscan Thomas de Celano, was adopted in Italy in the fourteenth century, and by the sixteenth had spread to the entire Church.

### *Sequence.*

Dies iræ, dies illa,  
Solvat sæclum in favilla,  
Teste David cum Sibylla.  
Quantus tremor est futurus,  
Quando Iudex est venturus,  
Cuncta stricte discussurus.  
Tuba mirum spargens sonum  
Per sepúlchra regiónum,  
Coget omnes ante thronum.  
Mors stupébit et natura,  
Cum resúrget creatúra,  
Judicánti responsúra.  
Liber scriptus proferétur  
In quo totum continétur,  
Unde mundus judicétur.  
Iudex ergo cum sedébit,  
Quidquid latet, apparébit:  
Nil íultum remanébit.  
Quid sum miser tunc dicturus?  
Quem patrónum rogaturus,  
Cum víx justus sit securus?  
Rex treméndæ majestátis,  
Qui salvándos salvas gratis,  
Salva me, fons pietátis.  
Recordáre, Jesu pie,  
Quod sum causa tuæ víæ:  
Ne me perdas illa die.  
Quærens me, sedísti lassus:  
Redemísti, crucem passus:  
Tantus labor non sit cassus.  
Iuste iudex ultiónis,  
Donum fac remissiónis  
Ante diem ratiónis.  
Ingemísco, tamquam reus;  
Culpa rubet vultus meus:  
Supplicánti parce, Deus.

The day of wrath, that awful day, shall  
reduce the world to ashes, as David and the  
Sibyl prophesied.

How great will be the terror when the  
Judge shall come to examine all things rigor-  
ously!

The trumpet, with astounding blast, echo-  
ing over the sepulchres of the whole world,  
shall summon all before the throne.

Death and nature will stand aghast when  
the creature shall rise again to answer before  
his Judge.

The written book shall be brought forth,  
containing all for which the world must be  
judged.

When, therefore, the Judge shall be seated,  
whatsoever is hidden shall be brought to  
light; nought shall remain unpunished.

What, then, shall I, unhappy man, allege?  
Whom shall I invoke as protector? when  
even the just shall hardly be secure.

O King of awful majesty, who of thy free  
gift savest them that are to be saved, save  
me, O fount of mercy!

Remember, O loving Jesus, 'twas for my  
sake thou camest on earth: let me not, then,  
be lost on that day.

Seeking me thou satest weary; thou re-  
deem'd'st me by dying on the Cross: let not  
such suffering be all in vain.

O righteous Awarder of punishment, grant  
me the gift of pardon before the reckoning-  
day.

I groan as one guilty, while I blush for  
my sins: oh! spare thy suppliant, my God!

Qui Mariam absolvisti,  
Et latrónem exaudivisti,  
Mihi quoque spem dedisti.  
Preces meæ non sunt dignæ:  
Sed tu bonus fac benigne  
Ne perenni cremer igne.

Inter oves locum præsta,  
Et ab hædis me sequèstra,  
Státuens in parte dextra.

Confutáti maledictis:  
Flammis ácribus addictis:  
Voca me cum benedictis.  
Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.

Lacrymósa dies illa,  
Qua resúrget ex favilla  
Judicándus homo reus:  
Huic ergo parce, Deus.

Pie Jesu Dómine,  
Dona eis réquiem. Amen.

Thou didst absolve Mary Magdalen, and  
didst hear the prayer of the thief: to me,  
then, thou hast also given hope.

My prayers deserve not to be heard; but  
thou art good: grant, in thy kindness, that I  
may not burn in the unquenchable fire.

Give me a place among thy sheep, separ-  
ating me from the goats and setting me on  
thy right hand.

When the reprobate, covered with con-  
fusion, shall have been sentenced to the cruel  
flames, call me with the blessed.

Prostrate in supplication I implore thee,  
with a heart contrite as though crushed to  
ashes; oh! have a care of my last hour!

A mournful day that day shall be when  
from the dust shall arise

Guilty man, that he may be judged; spare  
him, then, O God!

O tender Lord Jesus, give them eternal  
rest. Amen.

The beautiful, prayerful Offertory chant is a remnant of the past. In the early Middle Ages a longer Offertory piece was required than at present, as it was sung whilst the faithful were offering their gifts at the altar. It consisted of an antiphon and one or several verses, with repetitions. This is the only example of the ancient style now extant in the Roman Missal.

#### Offertory.

Dómine Jesu Christe, Rex glóriæ, libera  
ánimas ómnium fidélium defunctorum de  
penis inférni, et de profúndo lacu: libera  
eas de ore leónis, ne absorbeat eas tártarus,  
ne cadant in obscurum: sed signifer sanctus  
Michael repræséntet eas in lucem sanctam:  
\* Quam olim Ábrahæ promisiisti et sémini  
ejus.

Hóstias et preces tibi, Dómine, laudis  
offérimus: tu súscipe pro animábus illis,  
quarum hodie memóriam fácimus: fac eas,  
Dómine, de morte transire ad vitam. \* Quam  
olim.

O Lord Jesus Christ, King of glory, de-  
liver the souls of all the faithful departed  
from the pains of hell and from the deep  
pit: deliver them from the mouth of the  
lion, that hell may not swallow them up, and  
they may not fall into darkness, but may the  
holy standard-bearer Michael introduce them  
to the holy light: \* Which thou didst prom-  
ise of old to Abraham and to his seed.

We offer to thee, O Lord, sacrifices and  
prayers: do thou receive them in behalf of  
those souls whom we commemorate this day.  
Grant them, O Lord, to pass from death to  
life: \* Which thou didst promise of old to  
Abraham and his seed.

The following, in like manner, is the only surviving Communion Antiphon with a verse. It was formerly sung, not, as now, after, but during, the distribu-  
tion of holy Communion to the people. The oft-repeated petition for light and  
rest is emphasized by the words, with their pathetic melody, *quia pius es*, "be-  
cause Thou art merciful."

#### Communion.

Lux ætérna lúceat eis, Dómine, \* Cum  
sanctis tuis in ætérnum, quia pius es.

May light eternal shine upon them, O  
Lord: \* With thy saints for ever, because  
thou art merciful.

Réquiem ætérnam dona eis Dómine: et lux  
perpétua lúceat eis. \* Cum Sanctis.

Eternal rest give to them, O Lord; and  
let perpetual light shine upon them. \* With  
thy saints.

England.

Pax.

## THE ART OF ACCOMPANYING PLAIN CHANT.

By Max Springer,

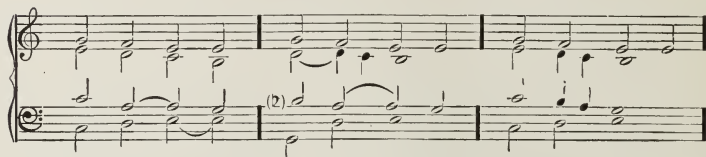
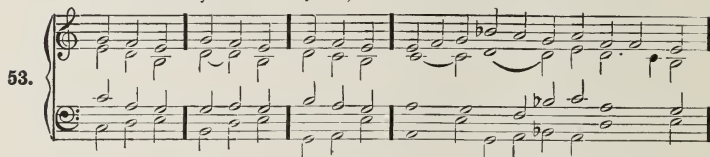
Organist of the Royal Abbey of Emaus, Prague.

TRANSLATED FROM THE GERMAN BY THE BENEDICTINE FATHERS, CONCEPTION, MO.

*(Continued.)*

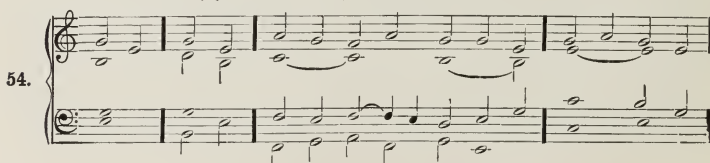
## 2. The melody descends conjunctly to the final.

53.



## 3. The melody proceeds disjunctly to the final.

54.



## 32. Illustrations.

III. Mode, Antiphon, II. Sunday of Advent (*Dom. II. Adventus*).

55. Ec - ce Do - mi - nus no - ster cum vir - tu - te ve - ni - et,  
 et il - lu - mi - na - bit o - cu - los ser - vo - rum su - o - rum al - le - lu - ja.

IV. Mode, Hymn, Saturday before the I. Sunday of Advent (*Sabbato ante Dom. I. Adventus*).

56. Con - di - tor al - me si - de - rum, æ - ter - na lux cre - den - ti - um,  
 Chri - ste, re - demp - tor o - mni - um, ex - au - di pre - ces supp - li - cum.

## Exercises.

For the III. Mode:

1. *Hic est* . . . . Antiphon, I. Vespers of St. John Ap. (Dec. 27).  
*Quaerentes* . . . . Magnif. Antiphon, Friday after II. Sunday of Lent  
 (*Fer. VI. infra hebdom. II. Quadrage.*).
2. *Quoniam* . . . . Antiphon, Vespers of Wednesday (*Fer. IV. ad Vesp.*).  
*Custodes hominum* Hymn, Feast of the Guardian Angels (*SS. Angelorum*  
*Custod.*, Oct. 2).
3. *Erit sanguis* . . . . Bened. Antiphon, Feast of the Most Precious Blood  
 (*Pret. Sanguinis*, Dom. I. Julii).  
*Martyr* . . . . Hymn, Vespers of St. Venantius (May 18).



For the IV. Mode:

1. *A viro* . . . . Antiphon, Vespers of Thursday (*Fer. V. ad Vesperas*).  
*Ecce iam* . . . . Hymn, Lauds of Sunday (*Dom. ad Laudes*).
2. *Alleluia* . . . . Antiphon, Vespers of Thursday, Paschal Time (*Fer. V. ad Vesperas T. P.*).  
*Angularis* . . . . Hymn, Dedication of the Church (*Dedicatio Ecclesiae*).
3. *Sanctissime* . . . . Antiphon, Vespers of St. Benedict (March 21).  
*Salvete* . . . . Hymn, *Pret. Sanguinis* (Dom. I. Julii).

## CHAPTER X.

### Lydian and Hypolydian Mode.

33. The formula of the Lydian Mode presents itself thus:

V. Mode

57a.

Quin-que pru-den-tes in-tra-ve-runt ad-nu-pti-as.

The Hypolydian Mode:

VI. Mode

57b.

Sex-ta ho-ra se-dit su-per pu-te-um.

We readily distinguish in these melodies the chords of *F major*, *C major*, *a minor* (*d minor*) for the formula of the V. Mode; *d minor*, *F major*, *G major* (*g minor*) for that of the VI. Mode.

The following diagram speaks for the same chords:

Mode	c	d	e	f	g	a	b	b <sup>2</sup>
V.	8	3	1	6	6	10	1	—
VI.	1	3	—	8	8	4	—	—
V. and VI.	9	6	1	14	14	14	1	—

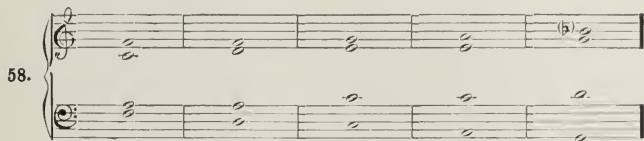
The triads show the following numerical relation:

Mode	C maj.	d min.	e min.	F maj.	G maj.	a min.	b	b <sup>2</sup>
V.	15	19	8	24	10	19	10	9
VI.	9	15	8	13	11	5	11	11
V. and VI.	24	34	16	37	21	24	21	20

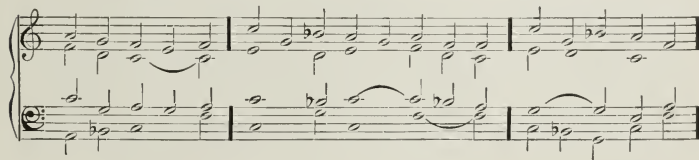
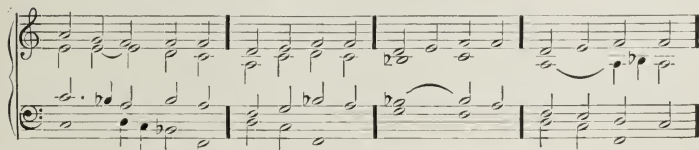
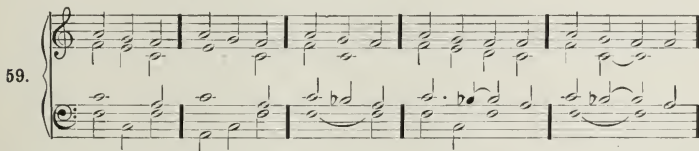


Consequently we have for the V. Mode the triads: *F major, d minor, a minor, C major*; for the VI. Mode: *d minor, F major, G major (g minor)*; for both: *F major, d minor, C major, a minor, G major (g minor)*.

Represented in notes:

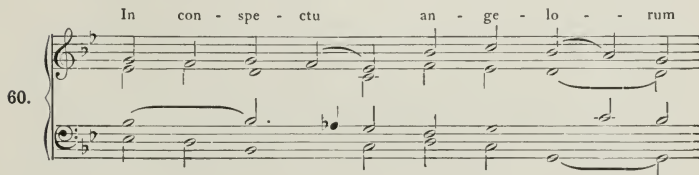


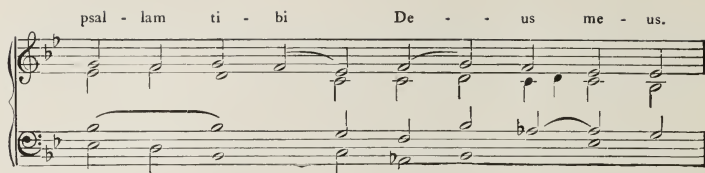
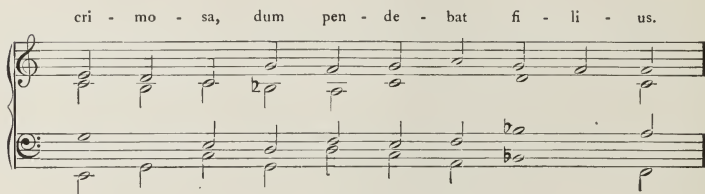
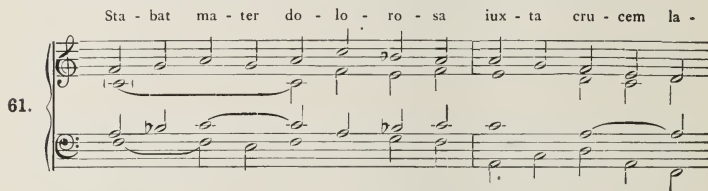
34. The final Cadences of V. and VI. Mode are similar to the diatonic cadences of the modern scales. Some illustrations follow for the sake of completeness:



### 35. Illustrations.

V. Mode, IV. Antiphon, Vespers of Wednesday (*Feria IV. ad Vesperas*).



IV. Mode, Hymn, Feast of the Seven Dolors (*Septem Dolorum*).

## Exercises.

For the V. Mode:

1. *Exultet* . . . Magnif. Antiphon, Tuesday (*Fer. III. ad Vesperas*).  
*Vox clara* . . . Hymn, Lauds of 1st Sunday in Advent (*Dom. I. Adventus ad Laudes*).
2. *In conspectu* . . . Fourth Antiphon, Vespers of Wednesday (*Fer. IV. ad Vesperas*).  
*Salve Regina* . . . Anthem in hon. of the Blessed Virgin (after Compline).
3. *Alma* . . . Anthem in hon. of the Blessed Virgin (after Compline).  
*Jam bone* . . . Hymn, Vespers of Sts. Peter and Paul (June 29).

For the VI. Mode:

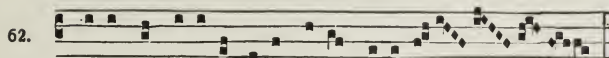
1. *Miserere* . . . First Antiphon, Vespers of Monday (*Fer. II. ad Vesp.*).  
*Regina coeli* . . . Anthem in honor of the Blessed Virgin *T. P.* (after Compline).
2. *Crucifixus* . . . Antiphon, *Suffragia, Commem. Crucis T. P.*  
*Ave Regina* . . . Anthem in hon. of the Blessed Virgin (after Compline).
3. *Gloriosi* . . . Antiphon, *Suffragia*, Sts. Peter and Paul.

## CHAPTER XI.

## Mixolydian and Hypomixolydian Mode.

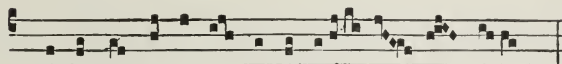
36. The principal harmonies of these two modes are clearly portrayed in their melodic formulas.

## VII. Mode



Septem sunt Spi-ri-tus an-te thro-num De-i.

## VIII. Mode



O-cto sunt be-a-ti-tu-di-nes.

*G major, F major, a minor, d minor* are easily discovered in the first; *F major, C major, a minor (G major)* in the second formula.

Consulting again the numerical proportions of the chords, we obtain the same results:

Mode	c	d	e	f	G	a	b
VII.	7	8	1	1	4	9	7
VIII.	6	1	—	5	8	8	5
VII. and VIII.	13	9	1	6	12	17	12

Arranged in chords:

Mode	C maj.	d min.	e min.	F maj.	G maj.	a min.	b dim.
VII.	12	18	12	17	19	17	16
VIII.	14	14	13	19	14	14	11
VII. and VIII.	26	32	25	36	33	31	27

The corresponding accompaniment of the mixolydian and hypomixolydian melodies may be accomplished with the following series of chords:



## 37. Final Cadences of the VII. and VIII. Mode.

The melody ascends conjunctly to the final.

64.

Two systems of piano accompaniment. Each system consists of a treble staff and a bass staff. The treble staff contains the melody, which ascends conjunctly to the final. The bass staff contains chords and moving lines that support the melody.

The melody descends conjunctly to the final.

65.

Two systems of piano accompaniment. Each system consists of a treble staff and a bass staff. The treble staff contains the melody, which descends conjunctly to the final. The bass staff contains chords and moving lines that support the melody.

The melody proceeds disjunctly to the final.

66.

Two systems of piano accompaniment. Each system consists of a treble staff and a bass staff. The treble staff contains the melody, which proceeds disjunctly to the final. The bass staff contains chords and moving lines that support the melody.

## 38. Illustrations.

VII. Mode, Magnif. Antiphon, I. Vesp. of II. Sunday in Advent (*Sabbato ante Dom. II. Adventus*).

67.

Ve - ni Do - mi - ne vi - si - ta - re nos in pa - ce,

ut lae - te - mur co - ram te cor - de per - fe - cto,

VIII. Mode, Hymn on the Feast of St. Joseph, March 19

68.

I - ste, quem lae - - ti co - li - mus fi - de - les,

cu - ius ex - cel - sos ca - ni - mus tri - um - phos, hac di - e Jo - seph

me - ru - it per - en - - nis gau - di - a vi - tae,

## Exercises.

For the VII. Mode :

1. *Si manseritis* . . . Magnif. Antiphon, II. Vesp. of Sts. Philip and James (May 1).  
*Veni sponsa* . . . Magnif. Antiphon, II. Vesp. *Commune Virginum*.
2. *Regnum tuum* . . . I. Antiphon, Vesp. of Saturday (*Sabbato ad Vesp.*).  
*Sub tuum* . . . Antiphon in honor of the Blessed Virgin.
3. *Fac Deus* . . . Magnif. Antiphon, Thursday (*Fer. V. ad Vesp.*).  
*Gabriel* . . . Benedictus Antiphon, Feast of St. Gabriel (March 18).

For the VIII. Mode :

1. *Portio mea* . . . I. Antiphon, Vesp. of Friday (*Fer. VI. ad Vesp.*).  
*Nunc sancte* . . . Hymn for Tierce on Simplex Feasts (*Ad Tertiam in Festis Simplicibus*).
2. *Ecce fidelis* . . . Antiphon in honor of St. Joseph.  
*Te lucis* . . . Hymn for Compline.
3. *Petrus* . . . Magnif. Antiphon during the Octave of Sts. Peter and Paul.  
*O lux* . . . Hymn, Vesp. of Saturday (*Sabbato ad Vesp.*).

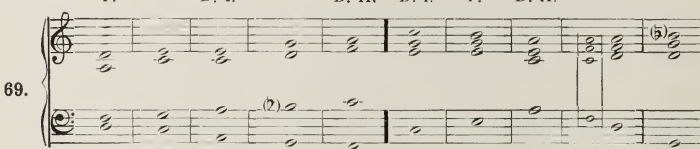
## CHAPTER XII.

## Practical Conclusions.

39. Summing up the explanations of the last three chapters, we have the following harmonic material for the characteristic accompaniment of the eight modes:

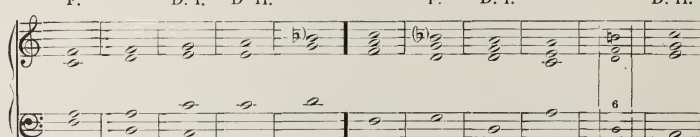
I. and II. Mode. III. and IV. Mode.

F.      D. I.      D. II.   D. I.   F.   D. II.

69. 

V. and VI. Mode. VII. and VIII. Mode.

F.      D. I.   D. II.      F.   D. I.      D. II.



D. I = Triad on the dominant of the authentic mode.

D. II = Triad on the dominant of the plagal mode.

F. = Triad on the final.

In each of the four chord successions we find the principal triads: *C major*, *G major* and *F major*. These triads, since they are built on the tonic, the dominant and the subdominant, contain all the tones of the *C major* scale, and thus define the natural diatonic element of this scale, an element which is common to all the modes (page 151). These principal triads should be just as predominant in Plain Chant as they are in modern music. The other chords serve partly to give prominence to the intervals most peculiar of the mode, partly to form characteristic cadences in conjunction with the chord on the tonic.

40. Our second corollary may now be formulated more fully, as follows:

**III. Corollary.** The individuality of a mode is maintained chiefly by the employment of the principal triads of the respective tonality, as well as by the frequent use of such chords as give prominence to the characteristic tones of each mode.

A too great dependence on mechanical rules should be avoided. As we cannot find a universal law underlying the melodies of Plain Chant, so too we can formulate *no unexceptionable* rules for their harmonization. For genius rises above laws and pursues its course regardless of restrictions. The student should not be over anxious to make exclusive use of the chords here mentioned. For then his efforts might result not in a good and natural progression of parts, but in one that is stiff and awkward. In most cases the very movement of the melody will suggest what chords we ought to choose and how we are to apply them properly.



## Letters to the Editor.

### EVENING SERVICES.

TO THE EDITOR OF CHURCH MUSIC.

*Sir:*

"A verse may find him who a sermon flies," writes the Anglican rector, George Herbert. How much more is this true when the "verse" or inspired word is wedded to worthy music! Many a one, attracted into a church some evening by the prospect of listening to a choir beginning to be, if not already, famous for its excellent rendering of sacred airs, or desirous of hearing some favorite composition, has had his soul touched and his mind prepared and attuned to receive the grace which the exhortation was intended to convey. If he is not just yet ready to be impressed by preaching, the melody will perhaps dispose him to join in the common prayers and praises, and that may carry him out of himself, onward and upward, till later days bring forth abundant fruits of Christian belief and living.

At Mass only the prescribed words and music can be used; and as the attendance is obligatory, a congregation is ensured. But besides the fact that in certain natures there is a tendency to undervalue anything that appears at all compulsory, and that religious feeling is apt to become dulled by routine, there are many, both in and out of the fold, who would find a renewal or quickening of their spiritual life in the less important afternoon or evening service.

It is true that Vespers are sung in most churches; but too often it is a very perfunctory and lifeless ceremony, sparsely attended, patiently endured, rather than enjoyed, by all concerned; and were it not for the Benediction of the Blessed Sacrament which usually follows, few, perhaps, save a sprinkling of devout women, would be there. Too often the Psalms are gabbled through, with small regard to pronunciation, time or tone, by some stray members of a volunteer choir or some shouting Sunday-school children; and the regular Vesper hymn is frequently replaced by some jingling tune to English words, appropriate enough in school or at a Month of Mary meeting, but a discord here. One rarely hears, outside of great cities, the particular Vespers of feasts, which would break the monotony of the Sunday Psalms, while also making previous study of the music necessary. The Church, with care and art, has provided against loss of attention and weariness in her weak children by the great variety in her Offices, and even in change of postures.

Where a congregation has been educated from childhood to understand and love the beautiful and life-giving words of the Liturgy, and trained to join in the music, they will flock to church, and appreciate the privilege of attending Vespers. At present, however, the great majority of our people, whether educated in convent or other schools, know nothing of the language of their Church, the sequence of her prayers and songs and ceremonies, or the appropriate offices of

# VESPERS

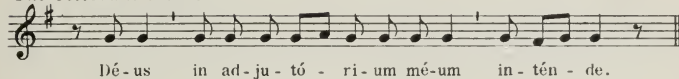
for the

## Feasts of the Blessed Virgin Mary.

(Solesmes version.)

*Edited and Organ Accompaniment Arr. by*  
IGNACE MÜLLER.

*The Celebrant intones:*



*The choir responds:*

R. Dó-mi-ne ad ad-ju-ván-dum me fe-stí-na. Gló-ri-a Pá-tri, et Fí-li-o,

et Spi-rí-tu-i Sán-cto: Si-cut é-rat in prin-cí-pi-o, et nunc, et sém-per,

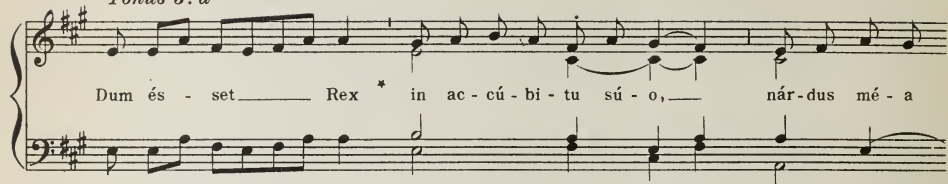
et in sá-cu-la sæ-cu-ló-rum. A-men. Al-le-lú-ia.

*From Septuagesima to Easter, instead of the Alleluia the following must be sung:*

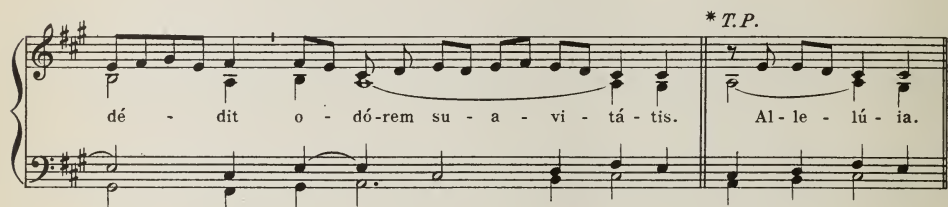
Laus tí-bi Dó-mi-ne Rex æ-tér-næ gló-ri-æ.

# I. Antiphon.

*Tonus 3. à*

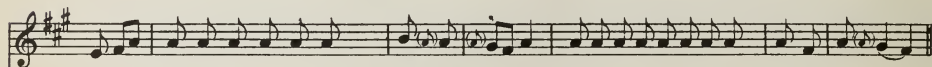


Dum és - set \_\_\_\_\_ Rex \* in ac - cú - bi - tu sú - o, \_\_\_\_\_ nár - dus mé - a



dé - dit o - dó - rem su - a - vi - tá - tis. Al - le - lú - ia.

## Dixit Dominus.



1. Dí - xit Dóminus Dómino mé - o: \* Séde a dēxtris mé - is:—
2. Donec pónam ini - mí - cos tú - os, \* scabéllum pé - dum tu - ó - rum.
3. - Virgam virtútis tuæ emittet Dómi - nus ex Sí - on: \* domináre in médio inimicórum tu - ó - rum.
4. Técum princípium in die vir - tútis tuæ in splendóri - bus san - ctórum: ex útero ante lucíferum gé - nu - i te. —
5. Jurávit Dóminus, et non pæni - té - bit é - um: \* Tú es sacérdos in ætér - num secúndum órdi - nem Melchíse - dech.
6. Dóminus a dēx - tris tú - is, \* confrégit in die iræ sú - æ ré - ges.
7. Judicábit in natióibus, im - plébit ru - í - nas: \* conquassábit cápita in tér - ram ul - tó - rum.
8. De torrénte in ví - a bí - bet: \* propterea exal - tá - bit cá - put.
9. Glória Pátri, et Fí - li - o, \* et Spirí - tu - i Sán - cto.
10. Sicut érat in princípío, et nunc, et sém - per, \* et in sæcula sæcu - lórum. A - men.



\* During Paschal time.

Repeat I. Antiphon.

## II. Antiphon.

### *Tonus 4. A*

Læ - va é - jus \* sub - cá - pi - te mé - o, et de - xte - ra il -

lí - us am - ple - xá - bi - tur me. Al - le - lú - ia.

## Laudate pueri.

1. Lau-dá - te pú - e - ri Dóminum: \* laudá - te nómen Dó-mi-ni.
2. Sit nómen Dómini be-ne - dí - ctum: \* ex hoc núnc, et us-que in sæ-cu-lum.
3. A sólis órtu usque ad oc - cá - sum, \* laudábi - le nómen Dó-mi-ni.
4. Excélsus super ómnes géntes Dóminus, \* et super cáelos gló-ri - a é - jus.
5. Quis sicut Dóminus  
Deus, noster, qui in ál-tis há-bi-tat, \* et humília réspicit in cæ-lo et in tér - ra.
6. Súscitans a térra ín-opem, \* et de stércore é - ri-gens páuperem.
7. Ut cóllocet eum cum prin-cí-pibus, \* cum princípibus pó-pu-li sú - i.
8. Qui habitáre fácit stérilem dó - mo, \* mátre[m] fili - ó - rum læ - tán - tem.
9. Glória Pá - tri, et Fí-li-o, \* et Spi - rí - tu - i San - cto.
10. Sicut érat in prin -  
cípío, et nunc, et sém - per, \* et in sæcula sæ - cu-lórum. A - men.

*Repeat II. Antiphon.*

# III. Antiphon.

*Tonus 3. à*

Ní - gra sum, sed for - mó - sa, \* fi - li - æ Je - rú - sa - lem: íd - e - o di - lé -

xit me Rex, et in - tro - dú - xit me in cu - bí - cu - lum sú - um. Al - le - lú - ia.

## Lætatus sum.

1. Læ - tá - tus súm in hís quæ dictasunt mí - hi: \* In dómum Dó - - mi - ni í - bi - mus.
2. Stántes érant pé - des nó - stri,\* in átriis tú - - is Je - rú - sa - lem.
3. Jerúsalem quæ ædifi - cátur ut cí - vi - tas: \* cujus participátio éjus in id - í - psum.
4. Illuc enim ascendé - testimónium Israël ad  
runt tríbus, trí - bus Dómi - ni: \* confiténdum nó - mi - ni Dómi - ni.
5. Quia illic sedérunt sédes in ju - dí - ci - o, \* sédes super dómum Dá - vid.
6. Rogáte quæ ad pácem súnť Je - rú - sa - lem: \* et abundántia dili - gén - ti - bus te.
7. Fíat páx in vir - - tú - te tú - a: \* et abundántia in túr - ri - bus tu - is.
8. Propter frátres méos et pró - ximos mé - os, \* loquébar pácem de te.
9. Propter dómum Dómini Dé - i nó - stri,\* quæsívi bó - na tí - bi.
10. Glória Pátri, et Fí - li - o, \* et Spí - - tu - i Sán - cto.
11. Sicut érat in princí - pio, et nunc, et semper,\* et in sácula sæcu - lorum. A - men.

*Repeat III. Antiphon.*

# IV. Antiphon.

*Tonus 8. G*

Jam hí - ems trán - si - it \* ím - ber á - bi - it et re - cés - sit:

súr - ge a - mí - ca mé - a, et vé - ni. Al - le - lú - ia.

## Nisi Dominus.

1. Ni-si Dó - minus ædificáverit dó - mum,\* in vánum laboravé -  
runt qui ædí - fi-cant é - am.
2. Nisi Dóminus custodié -  
rit civi - tá - tem,\* frustra vígilat qui cu - stó-dit é - am.
3. Vánum est vobis ante lúcem súr - ge - re : \* súrgite postquam sedéri -  
tis, qui manducátis pá-nem do - ló - ris.
4. Cum déderit diléctis súis só - mnum : \* ecce hæréditas Dómini,  
filii: merces, frúctus vén-tris.
5. Sicut sagittæ in mánu po - tén - tis : \* ita filii ex - cus - só - rum.
6. Beátus vír qui implévit non confundétur cum lo -  
desidérium súum ex í - psis : \* quétur inimícis sú - is in pór - ta.
7. Glória Pátri, et Fí - li - o, \* et Spirí - tu - i San - cto.
8. Sicut érat in princípío,  
et núnc, et sém - per, \* et in sæcula sæcu - ló - rum. A men.

*Repeat IV. Antiphon.*



# V. Antiphon.

*Tonus 4. A*

Spe - ci - ó - sa fá - cta es, \* et su - á - vis in de - lí - ci - is

tu - is, — san - cta De - i Gé - ni - trix. Al - le - lu - ia.

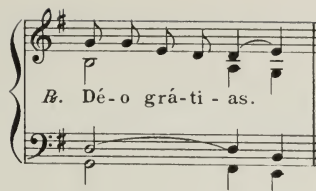
## Lauda Jerusalem.

1. Láu-da Jerú - - - salem Dómi-num: \* láuda Dé - - um tú-um Sí - on.
2. Quóniam confortávit sé -  
ras portá-rum tu - á - rum: \* benedíxit fili - - is tú-is in te.
3. Qui pósuit fines tú-os pá - cem: \* et ádi-pe frumén - ti sá-ti - at te.
4. Qui emíttit elóquium sú-um tér - ræ: \* velóciter cú - rit sérm - é - jus.
5. Qui dat nivem sic-ut lá - nam: \* nébulam sicut cí-nerem spár - git.
6. Mittit crystállum súam sic-ut buc-cél - las: \* ante fáciem frígo-  
ris éjus quis susti - né - bit?
7. Emíttet vérbum súum,  
et liquefá - ci-et é - a: \* flábit spíritus éjus, et flúent á - quæ.
8. Qui annúnciat vérbum sú-um Já - cob: \* justítias et judici - a sú-a I-sra-el.
9. Non fécit táliter ómni na-ti - ó - ni: \* et judícia súa non mani-fe-stávit é - is.
10. Glória Pá - - - tri, et Fí-li - o, \* et Spi - - - rí-tu-i Sán - cto.
11. Sicut érat in principio, et núnc, et sém - per, \* et in sæcula sæ - cu-lórum. A - men.

*Repeat V. Antiphon.*



*Capitulum.*



## Ave maris stella. Hymn.

First Melody.

*Tonus 1*

(M.M. ♩ = 144)

1. A - ve má - ris stél - la, \_\_\_\_\_ Dé - i Má - ter ál - ma,  
2. Sú - mens il - lud A - ve \_\_\_\_\_ Ga - bri - é - lis ó - re,  
3. Sól - ve vín - cla ré - is, \_\_\_\_\_ Pró - fer lú - men cæ - cis,  
4. Món - stra te és - se má - trem, \_\_\_\_\_ Sú - mat per te pré - ces,  
5. Ví - go sin - gu - lá - ris \_\_\_\_\_ In - ter ó - mnes mí - tis,  
6. Ví - tam præ - sta pú - ram, \_\_\_\_\_ I - ter pá - ra tú - tum,  
7. Sit laus Dé - o Pá - tri, \_\_\_\_\_ Súm - mo Chrí - sto dé - cus,

1. At - que sem - per Ví - go \_\_\_\_\_ Fé - lix cæ - li pór - ta.  
2. Fún - da nos in pá - ce, \_\_\_\_\_ Mú - tans Hé - væ nó - men.  
3. Má - la nó - stra pé - le, \_\_\_\_\_ Bó - na cún - cta pós - ce.  
4. Qui pro nó - bis ná - tus \_\_\_\_\_ Tú - lit és - se tú - us.  
5. Nos cúl - pis so - lú - tos, \_\_\_\_\_ Mí - tes fac et cá - stos.  
6. Ut vi - dén - tes Jé - sum \_\_\_\_\_ Sé - mper cól - læ - té - mur.  
7. Spi - rí - tu - i Sán - cto, \_\_\_\_\_ Trí - bus hó - nor ú - nus. A - men.

V. Dignáre me laudáre te Virgo sacra-ta.  
R. Da mihi virtútem contra hóstes tú-os.

## Ave maris stella.

*Tonus 4.*

*Second Melody.*

(M.M. ♩ = 160)

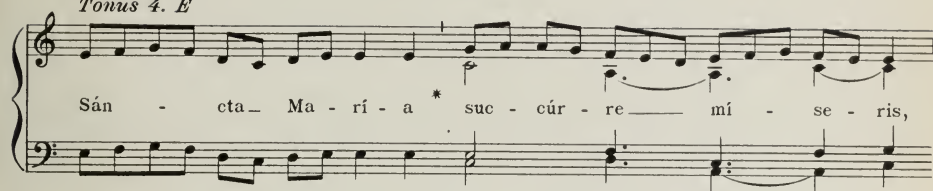
1. A - ve má - ris stél - la, Dé - i Má - ter ál - ma,  
2. Sú - mens il - lud A - ve Ga - bri - é - lis ó - re,  
3. Sól - ve vín - cla ré - is, Pró - fer lú - men caé - cis,  
4. Món - stra - te - es - se má - trem, Sú - mat per - te pré - ces,  
5. Vir - go sín - gu - lá - ris In - ter ó - mnes mí - tis,  
6. Ví - tam práe - sta pú - ram, I - ter pá - ra tú - tum,  
7. Sit laus Dé - o Pá - tri, Súm - mo Chrí - sto dé - cus,

1. At - que sem - per Ví - go, Fé - lix caé - li pór - ta.  
2. Fún - da nos in pá - ce, Mú - tans Hé - vae nó - men.  
3. Má - la nó - stra pé - le, Bó - na cún - cta pós - ce.  
4. Qui pro nó - bis ná - tus Tú - lit és - se tú - us.  
5. Nos cúl - pis so - lú - tos, Mí - tes fac et cá - stos.  
6. Ut vi - dén - tes Jé - sum Sem - per col - læ - té - mur.  
7. Spi - rí - tu - i Sán - cto, Trí - bus hó - nor ú - nus. A - men.

Antiphon.

Ad Magnificat.


*Tonus 4. E*



Sán - cta Ma - rí - a \* suc - cúr - re mí - se - ris,



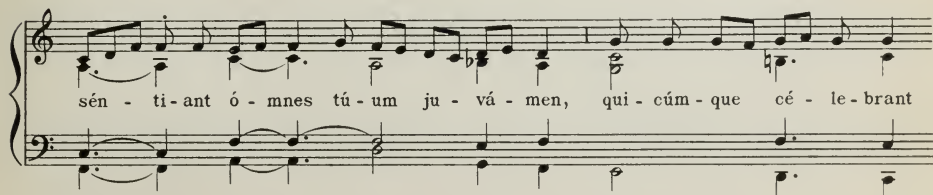
jú - va pu - si - lá - ni - mes, ré - fo - ve flé - bi - les,



ó - ra pro pó - pu - lo, in - tér - ve - ni pro clé - ro,



in - ter - cé - de pro de - vó - to fe - mí - ne - o sé - xu:



sén - ti - ant ó - mnes tú - um ju - vá - men, qui - cūm - que cé - le - brant

V. Dóminus vobiscum.

Et cum spí-ri-tu tu-o.

This musical score is for the verse 'V. Dóminus vobiscum.' It consists of a single system with a treble and bass staff joined by a brace. The key signature has two sharps (F# and C#), and the time signature is common time (C). The melody is in the treble staff, starting on a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. The bass staff provides a simple accompaniment with a half note G3 and a whole note F#3.

Oremus.

A-men.

This musical score is for the oration 'Oremus.' It consists of a single system with a treble and bass staff joined by a brace. The key signature has two sharps (F# and C#), and the time signature is common time (C). The melody is in the treble staff, starting on a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a simple accompaniment with a half note G3 and a whole note F#3.

(M.M. ♩ = 152)

Be - ne - di - cá - mus Dó - mi - no.

This musical score is for the beginning of the Gloria. It consists of a single system with a treble and bass staff joined by a brace. The key signature has two sharps (F# and C#), and the time signature is common time (C). The melody is in the treble staff, starting with a half rest followed by quarter notes G4, A4, B4, C5, D5, E5, and F#5. The bass staff provides a simple accompaniment with a half note G3 and a whole note F#3.

V. Fidélium animæ etc.

De - o gra-ti-as. A - men.

This musical score is for the verse 'V. Fidélium animæ etc.' It consists of a single system with a treble and bass staff joined by a brace. The key signature has two sharps (F# and C#), and the time signature is common time (C). The melody is in the treble staff, starting with a half rest followed by quarter notes G4, A4, B4, C5, D5, E5, and F#5. The bass staff provides a simple accompaniment with a half note G3 and a whole note F#3.

*Pater noster in secret.*

V. Dominus det etc.

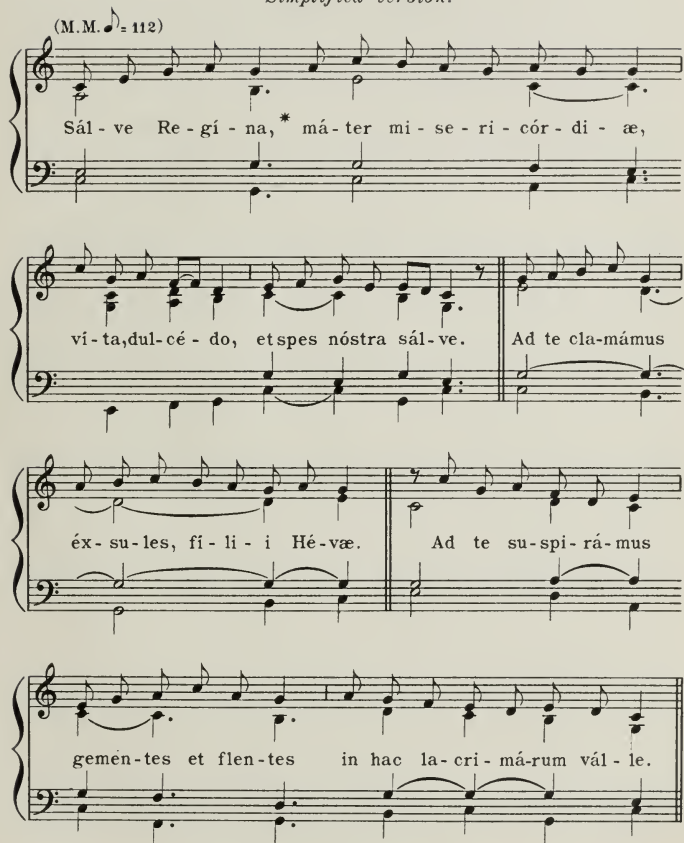
Et vi - tam æ - ter - nam. A - men.

This musical score is for the verse 'V. Dominus det etc.' It consists of a single system with a treble and bass staff joined by a brace. The key signature has two sharps (F# and C#), and the time signature is common time (C). The melody is in the treble staff, starting on a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. The bass staff provides a simple accompaniment with a half note G3 and a whole note F#3.

# Sálve Regina.

*Simplified version.*

(M.M. ♩ = 112)



Sál - ve Re - gí - na, \* má - ter mi - se - ri - cór - di - æ,  
ví - ta, dul - cé - do, etspes nóstra sál - ve. Ad te cla - mámus  
éx - su - les, fí - li - i Hé - væ. Ad te su - spi - rá - mus  
gemén - tes et flén - tes in hac la - cri - má - rum vál - le.

E-ia er-go ad-vo-cá-ta nó-stra, illos tú-os mi-se-ricór-des ó-cu-los

ad nos convér-te. Et Jé-sum be-nedictum frúctum vén-tris tú-i,

nó-bis post hoc ex-sí-li-um o-stén-de. O clémens,

O pí-a, O dúl-cis Vir-go Ma-rí-a.

## Alma Redemptoris Mater.

*From Advent to the Purification.*

(M.M. ♩ = 132)

Al - - - - ma \* Redemptó-ris Má - ter

The first system of the musical score. It features a treble and bass staff. The melody is in the treble staff, starting with a half note 'Al', followed by a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics 'Al - - - - ma \* Redemptó-ris Má - ter' are written below the treble staff.

quae pér - vi - a - cée - li Pór - - ta má - nes,

The second system of the musical score. The melody continues in the treble staff, with a fermata over the note 'a' in 'cée'. The bass staff continues the accompaniment. The lyrics 'quae pér - vi - a - cée - li Pór - - ta má - nes,' are written below the treble staff.

Et stél - la - má - ris, suc - cú - re ca - dén - ti,

The third system of the musical score. The melody continues in the treble staff, with a fermata over the note 'a' in 'má'. The bass staff continues the accompaniment. The lyrics 'Et stél - la - má - ris, suc - cú - re ca - dén - ti,' are written below the treble staff.

Súr - ge - re qui cú - rat, - pó - pu - lo:

The fourth system of the musical score. The melody continues in the treble staff, ending with a fermata. The bass staff continues the accompaniment. The lyrics 'Súr - ge - re qui cú - rat, - pó - pu - lo:' are written below the treble staff.



Tu—quae ge-nu-i—sti,— Na-tú - ra mi-rân-te,

tú-um sán-ctum— Ge-ni-tó-rem. Vir-go prí-us

ac po-sté-ri-us, Ga-bri-é-lis ab ó-re,—

Sú-mens il-lud A-ve, pec-ca-tó-rum mi-se-ré-re.

*During Advent:*

*V.* Angelus Dómini nuntiávit Maríae.

*R.* Et concepit de Spíritu Sánto.

*From Christmas to the Purification:*

*V.* Post pártum Virgo invioláta permansisti.

*R.* Dóe Génitrix intercède pro nobis.

the varying feasts and seasons. Consequently they take little or no interest, and, the obligation of Mass accomplished, go to a second service only out of obedience, or to bear some friend company. May the day soon dawn when Latin (of which sufficient for the Church services is very easily learned) will be an essential feature in parochial schools; and when every parish will have its training class in sacred music for men, women, and children. Nothing is sweeter than the fresh voices of children; and when they have learned that singing is not screaming, and that the harmony of many voices should be blended into one, it is surprising how well they will render quite difficult pieces, sometimes putting their elders to the blush.

The Jews, from the earliest times, made use of women's voices in their religious assemblies, and Saint Paul seems to favor it. In Europe one sometimes hears at Benediction excellent congregational singing, the *Laudate Dominum* at the end almost taking one off one's feet. A few well-trained voices distributed at different points in the church would serve to lead and encourage those around them, and a general weekly rehearsal would perfect the *ensemble*. In a large city parish it is possible to have both an afternoon and evening service on Sundays. Smaller places must be content with less, but perhaps a service might be held on a week-day evening, when, with suitable collects and a short address, there might be sung anthems, motets, cantatas, selections from oratorios, and finally, once in two or three months, an entire oratorio.

Time and trouble will be required, as for all good things; but if clergy and laity will work together, the results will finally bring their reward. The meetings for practice will promote acquaintance among the parishioners, furnish opportunity for observing their characters, and be a bond of attachment to the parish, and keep the young from more dangerous pursuits. We read that Sir Thomas (now blessed) More, when occupying the busy post of Lord Chancellor of England, "used to sit singing in the quire, with a surplice on his back."

Andover, Mass.

E. WILDER.

### A SONG FOR THE POPE.

TO THE EDITOR OF CHURCH MUSIC.

Sir:

Apropos of your article, "A Song for the Pope" (May issue), I send herewith a setting of Dr. Murray's words, which was composed quite twenty years ago by T. J. Bordonel, at present organist at the Pro-Cathedral and Professor of Music at St. Edward's College, Liverpool.

Though well known here, the music has hitherto not been published for general use. Yet its virile and martial character interpret so well the loyal sentiment of the words that I make no apology for sending you a copy, which (if you think fit) your readers may have the opportunity of seeing.<sup>1</sup>

Yours sincerely,

MUSICUS.

Liverpool, England.

<sup>1</sup> Over-page (334).

# A SONG FOR THE POPE.

Written by the Rev. P. Murray, D. D.  
Maynooth College.

Composed by T. J. Bordonel.

1. A  
2. Oh,

*ff marziale.*

song for the Pope, for the roy-al Pope, Who rules from sea to sea; Whose kingdom, or sceptre  
never did mighti-est Monarch yet, In the days of his power and pride, Rule as the good old

never shall fail What a grand old king is he! No warrior hordes has he with their swords His  
Pon-tiff rules, With his Car-dinals by his side, In ter-ror and death is the con-queror's march, As the

*Coro.*

rock-built throne to guard; For a-against it the gates of hell shall war, In vain as they ever have warred.  
steel tides rise and roll, But the bonds he binds with are faith and love Clasp-ing each heart and soul

*stacc.*

*Coro.*

D.C.  
to Sy-

3. O'er all the orb, no land more true  
Than our own old Catholic land.  
Through ages of blood to the Rock she hath stood,  
True may she ever stand.

Oh, ne'er may the star St. Patrick set  
On her radiant brow decay!  
Hurra for the grand old Catholic Isle  
For the grand old Pope, hurra! hurra!

## THE RHYTHMICAL SIGNS.

TO THE EDITOR OF CHURCH MUSIC.

Sir:

Referring to the letter from Desclée, Lefebvre & Co. to the Rev. Father Gregory Hügle, O. S. B., in regard to the use of rhythmic signs in the Vatican Chant, published in your July number, it might be well to put before your readers the following extract from the account of the proceedings of the Provincial Congress of Sacred Music held at Padua on the 10th, 11th and 12th of June last. The Congress was presided over by Rev. Angelo de Santi, S. J., Member of the Pontifical Commission, and one of the editors of the *Civiltà Cattolica*. It is from this periodical that this extract is taken. It may be found on page 5 of the number for July 6th. The translation is literal:

"Finally, we consider very important two declarations, made at the Congress by the president concerning the use of the rhythmic signs introduced into the Gregorian edition by the worthy monks of Solesmes.

"The Rev. Professor Chesò, in a most excellent address on the practical teaching of the Gregorian Chant, had spoken of the great practical utility of these signs, particularly of the points used in place of the conventional black spaces to indicate the *morae vocis*; and alluding to the rumors, purposely spread about by some that such signs were prohibited or were to be prohibited by authority, proposed for the approbation of the Congress the resolution that these signs be maintained also in the future. But the president referred the resolution to a special committee for examination, and in the next meeting announced publicly its opinion as contained in these two statements:

"1. In the Gregorian editions which are published *ad instar* of the *editio vaticana*, and which, in consequence of the declaration of absolute conformity made by the Ordinary, have practically the same authority as the typical Vatican edition, it is not permissible to add any signs either in the Gregorian notation or in the text placed beneath the notes.

"2. The rhythmic signs may, however, be freely inserted in the Gregorian editions which are made with a view to assisting better the singers in the execution of the liturgical melodies, and which, therefore, have the character of private editions. These should not only have the approbation of the Ordinary, but, on the same title-page which they bear, it should appear to all, that although the melodies are taken from the typical Vatican edition, notwithstanding, the addition is there made of the particular rhythmic signs for the convenience of singing schools. The same should also be stated in the Gregorian editions transcribed into modern notation. Professor Chesò, fully satisfied with the explanations, thought his own motion superfluous, and withdrew it.

"We have wished to record these statements because it is stated to us in the most certain way that they conform to the thought of the Holy Father, who deigns to approve them explicitly as norms by which to be guided, so that the useless and unpleasant controversies concerning the use of the rhythmic signs may cease henceforth, and each one may choose in the practical instruction of the chant that edition which accords best with his own manner of seeing, and the needs of his singers."

While more latitude seems to have been given to those who wish to follow the manner of Chant interpretation practised by Neo-Solesmes and its followers, it is evident from this latest manifestation that the Roman authorities do not wish this manner of interpretation imposed upon a universal practice.

New York, N. Y.

READER.

[Cf. *Chronicle and Comment* in the present issue of *CHURCH MUSIC*, No. III, "The Rhythmical Signs Once More."—EDITOR.]

### CHURCH MUSIC IN AUSTRALIA.

TO THE EDITOR OF *CHURCH MUSIC*.

Sir:

As a constant reader of *CHURCH MUSIC*, and deeply interested in the progress of the movement towards putting the Church choir and music on a proper footing, I thought it well to send you a short report of what we here are doing in one corner of Australia.

Our Gregorian Choir was started in August, 1904, in an earnest endeavor to carry out the instructions embodied in the "Proprio Motu" issued by His Holiness Pope Pius X. To this end, and to give full effect to our grand old Church melodies, and to bring out their true color and significance, it was found absolutely necessary to dispense with our mixed choir of ladies and gentlemen who had labored so assiduously and long at the unsuitable Masses hitherto in vogue.

As a beginning, a choir of twenty boys were trained after school hours, and assisted by some six gentlemen of the mixed choir. On the first Sunday in Advent, 1904, they sang the "Missa de Angelis" for the first time.

The great difficulty of most choirs is to get sufficient men's voices, and we were no exception. Six men to balance twenty boys was hopelessly inadequate. However, our good pastor (who is a most enthusiastic member on the tenor side of the choir) instilled into the minds of members of the sodality who had good voices some of the enthusiasm with which he himself was imbued. The result was astonishing. At the first meeting no less than fifty stalwart candidates appeared. The greater number had only the most crude ideas of singing, and no previous choir experience, which latter proved rather an advantage in the end, for they lacked that affectation which most choir-men of the operatic school seem to think so becoming. After a moderately easy test, thirty voices were selected and work was commenced in good earnest. The four months following were marked by utmost anxiety to learn on the part of the men, who regularly attended two rehearsals, and frequently four, per week.

On the Sunday following the feast of "St. Ignatius," 1905, our full choir of thirty-six boys and twenty-eight men sang the complete Mass (proper and ordinary). The choir has continued to sing not only the proper of the Mass, but every Sunday evening Proper Vespers are sung with commemorations, as required by the Rubrics and Directory.

We have kept the course laid down at the beginning in the face of much senseless opposition, based on an unreasoning prejudice. That our congregation at 11 o'clock Mass has considerably increased is ample evidence that the people

find our music a real help instead of a distraction. At Vespers, too, we have now a large congregation regularly, the church usually being full.

Our choir is placed on the ground floor, not far from the sanctuary, and shut off by a screen from the people. The whole choir is vested in surplice and cassock, which adds solemnity to the work and dignity to the members, and the usual buzz of frivolous conversation so common in choirs is unheard. Another feature is the procession of the choir, singing suitable hymns, from the sacristy to the choir-stalls. It is an imposing and edifying sight and a fitting preparation for the minds of the people for the solemn ceremonies to follow.

After the difficulty of getting men's voices was overcome, the task of keeping them presented itself. A judicious policy of palliation, without compromise, has been adopted. No individual has been made to feel his shortcomings. The personal respect of the members has been considered, and they have been trained to consider their office a holy one. The better to fulfil the duties devolving on them as members of the liturgical choir, they receive Holy Communion once a month, which in itself must be a tower of strength and a bond of union.

A means of keeping the social aspect in view is the institution of a Choir Club, which meets one evening per month, at a smoke night, when various forms of entertainment are provided by the members themselves and questions relating to choir matters—liturgical and otherwise—are discussed.

The rehearsals commence with voice-forming exercises, simple at first, and getting harder as the capacity of the choir develops—simple exercises at sight-reading (tonic solfa); then the study of some work for Sunday or feast day.

Voice exercises by the Mag. Chor. and Dr. Martin's work are used. An admirable little book which ought to be in the hands of all clergy and choirmasters is the "Manual of Church Music," issued by the Dolphin Press. We have found it invaluable.

That the enthusiastic spirit with which this great work was taken up in the beginning is still as strong as ever is amply evidenced by a glance at the roll-book, which is marked by the Secretary at all rehearsals and services. Out of a choir of thirty men, the average attendance is twenty-five at all services—two rehearsals per week and the same choir morning and evening on Sundays.

The whole of the Proper of the Mass is sung by select voices. Since our inception we have rehearsed or performed Missa de Angelis, Missa in Dominicis, Missa Kyrie Magnae Deus, Seymour's St. Bridget and other Masses, Proper Vespers, etc., Holy Week work, Fr. De Vico's *Tenebrae* music, and many motets and special anthems.

*Church of St. Ignatius, Richmond, Melbourne,  
Victoria, Australia.*

H. V. WILLIAMS,  
Choirmaster.

#### THE METRONOME TEMPO OF THE REQUIEM.

TO THE EDITOR OF CHURCH MUSIC.

Sir:

Kindly answer the following questions:

What is the correct Metronome Tempo of the Requiem Mass? Also, why



are so many liberties taken in translating the Requiem as published in the Catholic Boy-Choir Manual? There are many radical changes in the "Introit" and "Sequence."

GEORGE P. BUTLER.

Troy, N. Y.

*Answer.* (1) The "correct Metronome Tempo" of the Requiem Mass is defined only by good taste. There is no law or prescription operative in the matter. Neither Father Manzetti nor Dr. Mathias indicates any tempo in their transcriptions of the Requiem into modern notation. You can read with profit the remarks of Dom Johner in his "New School of Gregorian Chant," pages 192-196. One good thought is that of Kullack: "Ten degress too quick is better than irritating every one by being too slow."

(2) The transcription of the Requiem as found in the Boy-Choir Manual is there credited to E. J. Biedermann. It contains no "liberties" or "radical changes" in the Introit or Sequence, but transcribes from the "Ratisbon" edition, and not the Vatican edition or the previous Solesmes editions—and will, therefore, appear to take liberties if it be compared with the Solesmes or Vatican editions. It is transcribed, note for note, from the Ratisbon edition.—EDITOR.

## Chronicle and Comment.

### RECOMMENDATIONS OF THE MUSICAL CONGRESS OF PADUA.

THE *Civiltà Cattolica* (July 6th) devotes four pages to an account of the proceedings of the congress held at Padua (June 10th, 11th, 12th) to represent the interests of the Venetian territory in Church music reform, and thinks the occasion worthy of special note because of its importance and of the great fruit that may be looked for from its deliberations and recommendations. Amongst these recommendations the following are of special interest:

#### I. CONGREGATIONAL SINGING OF PLAINCHANT.

A motion was made (and received with great applause) by the Rev. D. Maggio, choirmaster of the Cathedral of Verona, that the faithful be encouraged to take part in the singing of the Ordinary of the Mass in Plainchant, and of the psalms and hymns, in accordance with the formally expressed desire of the Holy Father in his *Motu Proprio*; that in order to accomplish this the people be properly instructed by the clergy and the choirmasters; that they should be actually led into the pathway of reform by the assistance of *Scholæ Cantorum*, and of the various religious institutes and confraternities; that a course in the Chant be provided in the schools of both sexes; and that prayer-books containing the more usual liturgical texts of the Mass and of other sacred functions be widely distributed amongst the people, after the example of the *paroissiens* in use amongst the French congregations; that the president of the national Society of St. Cecilia be requested to take all necessary measures looking to this end.



At this point, appropriately enough, a footnote on the page (104) draws attention to the existence already, for use by Italian congregations, of just such a work as the speaker desiderated. This is *Il Parrochiano Romano contenente gli uffici di tutte le domeniche e delle principali feste dell'anno in latino ed in italiano* (Roma, Desclée, in 16mo, 988 pp.) with many prayers and exercises of piety. Also, it mentions a compendium of the same (32mo, 354 pages), with the offices of the principal feasts and with other pious exercises.

We are sufficiently well furnished with English translations of the Roman Missal (see CHURCH MUSIC, March, 1907, p. 143), on a somewhat similar plan, but without the "other exercises of piety" added. It would be desirable, however, to have a smaller volume containing only the principal feasts, with an addition of the ordinary prayers—the whole volume forming a substitute for our ordinary prayer-books. But much other work would have to be done before we might hope for good results from the indiscriminate distribution of such a volume amongst the faithful. The whole liturgical spirit must first be inculcated by sermons, lectures, and appeals from those in high places. Our choirs must first give the example by singing—or at the very least reciting—the Gradual texts (the "Proper" or "Common" of the Mass). And the humble question of the mere physical pronunciation of the Latin texts must be attended to (not a matter to be easily and summarily disposed of). The program seems a little disheartening at present.

## II. CONGREGATIONAL SINGING OF THE CREDO.

A letter was sent to the congress by the Maestro Perosi, remarking that, while polyphony and modern music had their proper rights in the musical portion of the sacred functions, provision should be made for the singing by the congregation of such a common profession of faith as is found in the Credo. The suggestion was applauded greatly, and the congress expressed its view that the Credo should be sung by the congregation, either wholly in Plainchant, or alternating with a body of chanters; that it should be thus sung not alone at Solemn Mass, but as well at other times, especially in local or in national pilgrimages and processions; and that publishers should be requested to issue the Credo as soon as possible for distribution among the people, and composers be asked to prepare suitable settings for the portions to be sung by the choir. It was also the view of the congress that some one of the four Credos found in the Kyriale should be uniquely selected for this purpose. Various opinions were offered by the congressists as to which Credo the preferential one should be. Nos. I and III (this latter being the one called *de Angelis*) were the favorites. The correspondent of the *Civiltà* thinks it would be too long a time to await the decision of the next congress, and suggests that No. III be selected, since it is the best known at Rome and in other localities.

Another footnote (p. 105) hereupon calls attention to the fact that three editions of this No. III Credo have been issued by the firm of Desclée for use by the people: (a) an edition with text only; (b) an edition with text, and with the melody in Gregorian notation; (c) an edition with text, and with the melody in modern notation.

It is somewhat curious to find amongst the congressists such an apparent lack of knowledge of the means already provided for meeting their recommendations. "*Il parrochiano*" (or at least its compendium) rendered an appeal to the national president of the St. Cecilia Society apparently quite unnecessary; and the existence of no less than three editions of the *de Angelis* Credo might well have served to conciliate all divergent opinions and to concentrate them on that Credo for the purpose suggested by Don Perosi.<sup>1</sup>

It is an admirable suggestion, indeed, to transfer the Credo—of all the chants—from the choir to the congregation. Not the least of the interests which would thus be consulted for would be that of a desirable brevity; for, unless it be sung in Plainchant by the choir, it is fatiguing both to the voices that sing it and to the ears that hear it. If it be sung by the choir in Plainchant, on the other hand, it is quite apt to be monotonous; if in polyphonic setting, difficult; if in modern fashion, either difficult or banal—or, worse still, conceived in that quasi-dramatic style of musical setting which the text will not properly bear.

But we fancy that congregational singing of any one of the Plainchant settings will not prove an easy thing to accomplish in our present conditions, in which we can hardly hope to stimulate the congregation even to such a slight amount of singing as would be found in the responses to the celebrant at High Mass—although the melodies of the responses must be most familiar, through such frequent hearing of them, to all of the members of the congregation. People do not wish to sing; inertia carries the day. To get them to sing anything, even the simplest kind of chant, means much preparatory encouragement, training, exhortation, example.

Of the two Credos suggested, it is true that No. III is the best known. It suffers, nevertheless, from the disadvantage of running through a compass of one octave—a compass which, for even an untrained voice, is but a slight compass, undoubtedly; and yet the pitch of the octave chosen offers a difficulty, for while an octave is not a large compass, it is not easy to strike an "average" compass for the various voices of the congregation. The compass of Credo No. I is much less (two tones) than that of No. III, and should be, for this reason, preferred to No. III.

### III. THE RHYTHMICAL SIGNS ONCE MORE.

"Once more"—and, we hope, finally; for the congress suggested a compromise in the long discussion, which should meet with acquiescence on all sides, as

<sup>1</sup> Another curious illustration of absent-mindedness is found in the excellent *Catholic Book Notes* (June 20th) which, under the heading of "Church Music" (p. 185), speaks of the Solesmes "Proper" of the Masses for Forty Hours' Adoration: "We do not think that many choirs will be moved to tackle the Graduals—always the least attractive features of the Solesmes Mass; and we confess to wondering, as has been said elsewhere, why, if it is so wrong to repeat words (as it is), it is right to render them practically unintelligible by the number of notes assigned to each syllable." There is, of course, no law, or custom, or request, or intimation, against the repetition of words. Palestrina repeats words frequently in his typically correct Pope Marcellus Mass. Words should not be "inordinately" repeated—and this previous prescription of Leo XIII is found in the *Motu Proprio* of Pius X under the expression "undue repetitions" (*indebitis iterationibus*).

it has met (we understand) the authentic approval of the Holy Father himself. The Rev. Prof. Chesò, in the course of an address on the practical teaching of Plainchant, alluded to the great practical utility of the so-called "rhythmical signs," especially of the points which, in this system of marking the rhythm, replace the white spaces used to indicate the *morae vocis*; and he moved a resolution in favor of the continued use of the signs. The president turned the matter over to a special committee, which reported, at the next session, to the following effect:

1. In Gregorian editions which are published *ad instar* of the Vatican edition, and which, by reason of the declaration of absolute conformity made by the Ordinary, have juridically the same authority as the typical Vatican edition, it is not lawful to affix any sign, either to the Gregorian notation or to the text placed beneath the notes.

2. The rhythmical signs may, however, be freely inserted in such Gregorian editions as are intended to facilitate for singers the execution of the liturgical melodies, and which therefore have the character of private editions. These editions should not only have the approbation of the Ordinary, but should also state clearly on their title-page that, while the melodies are taken from the typical Vatican edition, rhythmical signs have also been added for the convenience of singers in their schools. The same precautions should be taken also for editions in which the melodies have been transcribed into modern notation.

Professor Chesò was perfectly satisfied with these two recommendations and withdrew his own motion as superfluous.

The writer in the *Civiltà* hereupon remarks that he wishes to record these two declarations, since he had the most positive assurance that they were in conformity with the mind of the Holy Father, who had deigned to approve them explicitly as norms to be accepted by every one, in order that an end might be made of the useless and unpleasant controversies concerning the employment of the rhythmical signs, and that every one might henceforth choose any edition which best pleases him and meets in the best way the needs of his singers.

The two recommendations, thus highly sanctioned, appear to be very sane and simple. In effect, they are an approval of the rhythmical signs in a practical way; that is to say, while they safeguard the typical edition in its absolute integrity, they remit to every choirmaster the solution of the question of the employment or the rejection of the rhythmical signs, in the case of his own singers. If he thinks them useful, he will employ them; if not, he will use another edition; but he cannot henceforth inveigh against their use or non-use by other choir-masters. The clear declaration of the title-page of the volume which his singers actually make use of will safeguard the rights of the typical edition, and no one who exercises his intelligence properly can be misled. We say this, not that we have ever shared in any way the asserted view that the signs were misleading, but as an obvious solution of the question raised by those who objected to the signs. Let us hope that the long controversy on the subject may now be finally laid at rest.

## MUSIC AT ALL HALLOWS.

## I. SACRED MUSIC.

WE have been reading the *All Hallows Annual* for 1907 (Dublin: Browne & Nolan) and have been rejoiced to find in it several detached testimonies to the progress made in that famous missionary college and seminary in sacred music. The previous issue also contained many such encouraging details as this present number presents, and we had hoped to cull from it some of the enlightening features, but were unfortunately prevented through lack of space. The readers of CHURCH MUSIC will welcome the following extracts, upon which detailed comment is needless:

Many new pieces have been attempted from the masters of the Italian school. They have been always exceedingly easy, and therefore successful, for it is certainly more prudent to do what is easy, and do it well, than to attempt more difficult flights with very doubtful success. An instance of this is a beautiful and simple "Magnificat" of Agnola, which has succeeded splendidly where more elaborate settings have proved scarcely artistic. A great change has been made in the Benediction Service. In place of the old Litany tunes some very beautiful chants have been introduced, while the "O Salutaris" is also varied by chanting one of the many antiphons of the Blessed Sacrament. Indeed, chant has improved so rapidly, and has increased so much, that it may soon be expected that a wider range of Gregorian melodies, and a more successful rendering of them by some 200 voices, will rarely be heard except in some great college. The repertory of English hymns, too, has increased proportionately. Nine new ones have been added in the course of the year. In this connexion it is pleasing to note the establishing of processional and recessional for High Mass on great festivals. On Easter Sunday the effect of a great body of surprised students chanting the "O Filii et Filiae," as they entered the church, was very soul-inspiring indeed (pp. 107-8).

In another place in the *Annual*, under the heading "Music in the College," the instructor in Modern Music and in Gregorian Chant, Mr. Vincent O'Brien, contributes six highly interesting pages (pp. 95-101), from which we find that the chants for the Ordinary of the Mass are selected from the following ones which already have been learned: Missa Fons Bonitatis, Cunctipotens Genitor Deus, Missa de Angelis, Magne Deus, Beatae Mariae Virginis, Orbis Factor, Dominicis Adventus et Quadragesimae, Missa Regia, and the four Credos. "The fact that any of the above Masses could be rendered with good effect by the general body of students is one of which a college might be reasonably proud." At Vespers, the antiphons have been sung by the entire body of students. "A special feature was the fine singing of the Vesper Hymns. The Psalm tones, with their proper endings, were rendered with that careful attention to pronunciation, pauses, and control of the voice in the cadences so essential if the beauty of psalmody is to be fully developed."

Meanwhile the "small choir" of special singers rendered at various functions a creditable amount of polyphonic and modern music: the "Surrexit Deus" of Haller for four voices, the Sanctus and Benedictus of Witt's Mass of St. Lucy, the Sanctus and Benedictus from Haller's Missa Tertia, and a Veni Creator of Palestrina; at Corpus Christi procession, also, the Sacris Solemnis and O Sacrum Convivium of Haller, Homo Quidam and Pange Lingua of Ahle, and Benedictus of Bernabei.

"All Hallows, then, follows the lines laid down in the *Motu proprio* with an enthusiasm which cannot but command success. An arrangement of classes is working which provides the student, from his first year to his Fourth Divinity, with detailed instruction in the theory and practice of Plainsong. Special attention is given to Sunday's Mass and Vespers, the entire Proper being sung from the Solesmes books, and sung in excellent style. A special feature of very great importance is the general weekly practice. . . . An idea as to the sight-reading ability of the students may be gained from the fact that the Mass *Orbis Factor* was sung at a general practice, and so well sung as to warrant its being rendered on the following Sunday."

## II. SECULAR MUSIC.

The *Annual* gives (pp. 110-111, 106-107, 46-47) some details of the secular music at All Hallows. The mere fact interests us more than the details, which will, therefore, be omitted here. The cultivation of any kind of music—provided it be not through the instrumentality of a brass band or, we might add, any of the instruments pertaining thereto—ought to be encouraged in college and semi-nary life; for it makes for increased appreciativeness and for general culture, if only it be attended with a fair degree of success. Instead, then, of quoting any details, we may reserve space for the following interesting remarks of Max Mueller in his "Auld Lang Syne": . . .

Music, in fact, was at a very low ebb at Oxford when I arrived there. The young men would have considered it almost *infra dignitatem* to play any instrument; the utmost they would do was now and then to sing a song. Yet there was much love of music, and many of my young and old friends were delighted when I would play to them. There was only one other person at Oxford then who was a real musician and who played well, Professor Donkin, a great mathematician, and altogether a man *sui generis*. He was a great invalid; in fact, he was dying all the years I knew him, and was fully aware of it. It seemed to be quite admissible, therefore, that he, being an invalid, and I, being a German, should "make music" at evening parties; but to ask a head of a house or a professor, or even a senior tutor, to play would have been considered almost an insult. And yet I feel certain there is more love, more honest enjoyment of music in England than anywhere else.

And how has the musical tide risen at Oxford since those days! Some of the young men now come up to college as very good performers on the pianoforte and other instruments. I never know how they learn it, considering the superior claims which cricket, football, the river, nay, the classics and mathematics also have on their time at school. There are musical clubs now at Oxford where the very best classical music may be heard performed by undergraduates with the assistance of some professional players from London. All this is due to the influence of Sir F. Ouseley, and still more of Sir John Stainer, both professors of music at Oxford. They have made music not only respectable, but really admired and loved among the undergraduates. Sir John Stainer has been indefatigable, and the lectures which he gives both on the science and history of music are crowded by young and old. They are real concerts, in which he is able to illustrate all he has to say with the help of a well-trained choir of Oxford amateurs.

It is wonderful what the enthusiasm of a single man can do. Max Mueller paid his compliments, in this passage, to Sir John Stainer. We feel like offering a similar respect to the conscientious toiler at All Hallows. But one highly important thing we notice in the *Annual* (p. 194), that candidates for entrance to the lowest class in the College (namely, the class styled "Rhetoric") "will be



required to sing simple passages pointed on the Modulator." Is this requirement a *sine qua non* of entrance? If it is, we further congratulate the Very Rev. President of All Hallows, and we can understand the enthusiasm for music which appears to be stimulated so heartily, on all hands, in that celebrated missionary seminary.

### ORGAN RECITALS, SACRED CONCERTS, ETC.

IT is interesting to note that Archbishop Messmer, in the "Handbook for Catholic Parishioners of the Archdiocese of Milwaukee," recently issued, has strictly prohibited organ recitals and sacred concerts in church, and requires that the music at weddings shall be strictly religious, and not profane or theatrical. "Sacred concerts," or sometimes "oratorios" such as the Messiah, have been performed in our churches, the Blessed Sacrament having been removed. Catholics do not merely love their churches, they reverence them most deeply; and even although assured that, with the absence of the Blessed Sacrament, an organ-recital or sacred concert should not be considered irreverent in the slightest degree, they feel an incongruity somewhere; the very absence of the light in the sanctuary lamp symbolizes the incongruity, while the passage into a pew without the customary genuflection emphasizes it. That a wedding, too, would gain very much in impressiveness by the thorough elimination of profane or theatrical music has long been the conviction of people possessed of good taste and the sense of appropriateness. Laymen perceive this fact, which an organist (thinking rather of musical beauty than of the question of appropriateness) may not vividly apprehend. And it is encouraging, therefore, to know that so eminent an organist as Alexandre Guilmant has publicly protested against the character of selections sometimes requested for weddings:

Would you believe it that once I was asked to play the minuet from *L'Arlesienne* at a marriage? I refused, as you may easily suppose; but the mere fact that any one could ask for such a thing shows what execrable taste holds sway in the churches (*Le Monde Musical*, 15 Feb., 1904).

Even so stately and solemn a wedding-march as that from *Lohengrin* is objectionable, merely for the reason that it is found in an opera, and suggests recollections of the stage scenery, the acting, etc., and in so far (apart from the inappropriateness of such recollections being invited within the sacred limits of a church) throws a glamor of unreality about that "Great Sacrament" (as St. Paul phrases it) which is so very real and should be so solemnly entered upon by those whom it binds together, for better for worse, throughout a lifetime.

### THE ORGAN IN CHURCH.

#### I. ORGAN ACCOMPANIMENT.

A SMALL volume would not exhaust the proper discussion of the position of the organ as a solo instrument—not in general, but in church services, and especially in liturgical services. It would—or ought to—include a long series of

"Don'ts for Organists." On the other hand, the principal use of the organ is for the accompaniment of the voices which actually sing the liturgical texts, and which thus perform a truly liturgical function. In his "Modern Organ Accompaniment" (reviewed in this issue of *CHURCH MUSIC*), Mr. A. Madeley Richardson refers to the great neglect which this most important use of the organ has suffered, and offers a volume of 202 octavo pages to help fill the void in organ literature.

Apropos of the mention of the scanty literature of this subject of organ accompaniment, the author remarks in a footnote that "perhaps the only books available are 'Organ Accompaniment,' by Sir F. Bridge (Novello), and 'Organ Accompaniment to the Psalms,' by Dr. C. W. Pearce (Vincent), which should be consulted by the student." It is not, therefore, inappropriate to notice in this connexion the sufficiently large work of Dudley Buck, entitled "Illustrations in Choir Accompaniment, with Hints in Registration" (New York, Schirmer), containing 171 quarto pages, dealing with the various needs of an organist in this special field (with such chapter-titles, for instance, as "Accompaniment of the Chorale or Plain 'Hymn Tune,' of Quartet Choirs, of the Chant, of Solo Voices," etc.).

While neither work (Richardson's or Buck's) is intended specifically for organists engaged in Catholic services, and while much that concerns such subjects as the accompaniment of what Buck styles the "Chant" and Richardson styles the "Psalm Chants" will not find application in the case of the Catholic Gregorian Psalm Chants, there is, nevertheless, very much in both volumes that will repay attentive study by a Catholic organist.

Mr. Richardson emphasizes well the fact that accompaniment "is the most important part of an organist's duties. It is really for this that he holds his appointment. Solo-playing is an extra, though, to be sure, one of great value; accompaniment is an everyday necessity." And he remarks further on that "at present the art of organ accompaniment is in most cases neglected simply through want of knowledge of its possibilities. It is thought sufficient to be a skilful solo player, and accompaniment is left to take care of itself. No greater mistake could be made. It is accompaniment that is the highest branch of the organist's work. This it is that requires the most careful and methodical study; this that presents opportunities for the exercise of all his skill and ability to their fullest extent; this that gives a field for the employment not only of mere manual dexterity, but also of thought, intelligence, taste, and judgment."

## II. ORNAMENTATION OF PLAIN HYMN-TUNES.

Mr. Richardson devotes not a little space to his numerous illustrations of how a plain hymn-tune may be ornamented. It may be contended that such plainness does not seek, and may be rather considered as implicitly forbidding, any attempts at ornamentation. It may be a simplicity like that of Plain Chant itself, whose best adornment is its own simplicity. It is interesting to note that Buck does not attempt any real "ornamentation" in his careful suggestions for accompaniment of a "plain hymn-tune." He would have it played, evidently, "as written and sung," confining himself mostly to questions of compromise as be-



tween the claims of legato-playing and of the rhythmic quality of the melody (which must not be wholly sacrificed to the tendency of organists to hold down several notes on the same degree of the scale in such a way as to produce one single long note).

Ornamentation raises several questions of taste—possibly also of reverential treatment; and it may be that a hasty reader of the volume of Mr. Richardson will feel himself justified in adopting ornamentations that, under certain circumstances, cannot be approved. On the other hand, if an organist is determined to “ornament,” it may not be inadvisable for him to study the modes suggested by the author, if merely to avoid eccentric and flighty, and sometimes incorrectly harmonized, ornamentations.

In his suggestions for ornamentation the author properly warns his readers that they are meant to be employed only in cases where the composer of the tune has not provided a distinct organ-part, but has written merely for the voices. Dr. Tozer’s “Catholic Church Hymnal,” recently published, will illustrate such a case. Music thus written for four voices may indeed be, and commonly is, played on the organ as an accompaniment without elaboration or variation of any kind. Is there real danger that the result thus produced may on occasion prove to be dull and uninspiring? Is this danger wholly removed by the moderate legato-playing indicated by Buck, together with a judicious use of the pedal for purposes of reinforcement of the bass part? Mr. Richardson clearly is of opinion that the occasion may easily arise where such a mere repetition of the voice parts by the organ will be jejune and unsatisfactory. If the liberty of ornamentation be styled license, doubtless he would vindicate to himself the right to employ that “license to be beautiful” for which Dr. Coles had already so eloquently pleaded in discussing his own ideal in the translating of Latin masterpieces of hymnody into rhymed and metric English. But why ornament at all, when the composer of a hymn-tune has concluded to let the voice-parts be merely repeated by the organ? Mr. Richardson answers:

With instrumental music in its infancy, composers did not at first perceive its capabilities. Music was written of a more abstruse character. Melodies and harmonies were constructed and valued for their own sake, independently of the character that was to be imparted to them by the performer—singer or player. It was the custom to write music “for viols or voices.” To the modern student the mention of this produces a smile. Imagine the attempt to *sing* a string quartet, or to *play* a vocal quartet on stringed instruments! So have we advanced.

In spite of this advance, however, it is believed that many an organist hardly realizes the fact that the notes he sees before him of a hymn tune or chant should not to-day be regarded as written for “organ or voices,” but should be taken as *for voices only*, his accompaniment being left for his own construction.

In the absence of actual written authority for the above statement, the author thinks that there may be some hesitation in accepting it, and that the organist may feel that he is taking an undue liberty with a composition in which the composer has placed merely voice-parts. The author admits that independent *organ* accompaniments to this class of music will be sought in vain, but he shows that *orchestral* accompaniments are frequent enough: “To mention no other,

Mendelssohn has frequently introduced accompanied chorales into his Oratorios," and he illustrates from the *Hymn of Praise* ("Glory and praise to God"), *St. Paul* ("Sleepers, awake! a voice is calling"), *Elijah* ("Cast thy burden upon the Lord"). On the other hand, in music of the anthem type, the composer is the only proper judge of what may constitute desirable features of the accompaniment, and his provided accompaniment must be scrupulously respected.

With regard to the implication of the author in the examples of ornamented chorales or hymns which he cites, namely, that what has been done for orchestral ornamentation would also apply to organ ornamentation, it may be said that much of this ornamentation is hardly suitable for organ performance; for instance, the light arpeggio effects filling in the void of the voices in "Cast thy burden upon the Lord," ethereal in their suggestiveness when given by an orchestra, or the similar exquisite arpeggios in the ending of the Credo of Gounod's *St. Cecilia Mass* assigned to the words "Et vitam venturi saeculi"—these are really not suited to organ performance, however much organ-settings have used them. Also the light violin trceries found in Haydn's *Masses* for orchestral accompaniment are wholly omitted in the organ-settings of these *Masses*, not, perhaps, because they are quite unsuited to the genius and powers of the organ (although this should be the true reason), but because of mechanical or physical reasons arising out of the limitations of ten fingers and a pair of feet. These physical limitations have happily intervened, nevertheless, to prevent the inclusion of such light musical trceries in organ-settings, with the rather unwieldy character of organ-stops and the unchangeably fixed notes sounded by a keyed instrument such as the organ. The author, indeed, seems to feel the force of some such objection as this, when, speaking of other illustrations of orchestral ornamentation, he remarks:

It may be said that these are all orchestral examples. True, but they are regularly played upon the organ; and there is no reason to suppose that the composers would have objected to this, or altered the passages for organ use. The tone of a modern organ differs from that of voices quite as much as the orchestra does. If, then, the passages *suit* the organ (a condition which must always be borne in mind), there is no reason why they should not be readily adapted, and the principles which they illustrate frankly accepted.

We cannot follow with complete docility the argument thus put forth. We do not know what disposition a composer would have made had he made an organ-setting of the examples cited. Certainly, the question is largely one of good taste—and taste can hardly be taught; and the absence of illustrations from the vast repertoire of organ-settings of hymns with ornamentation does appear to be a strong argument against the author's contention. Have the many organists who have composed hymn-tunes provided an ornamented accompaniment for their choir rendition? In the absence of such printed examples, can the author cite examples of well-equipped organists, dowered with an acknowledged good taste in accompaniment, who resort frequently to such ornamentation as the author illustrates at such great length in Chapters IV and V?

Much of this suggested ornamentation may, on occasion, be profitably employed to relieve an otherwise excessive monotony. The author, nevertheless,

strongly advises moderation in such use; and this cannot be too strongly emphasized, especially for ill-trained or world-minded performers, whose ambition, inventive powers, and imaginative flights are too often in evidence in organ accompaniment, and should rather be zealously frowned upon than even apparently encouraged. It is just barely possible that the subdivided beat, the arpeggio (rising and falling), and the auxiliary- and passing-note illustrations of ornamentation might be serviceable for "bright" hymns—such, for instance, as those affected by sodalities of the young in their grand celebrations; but it is very questionable if such ornamentation would not rightly be considered undignified and indicative of ill-restrained worldliness, if used for such grave hymns as congregations usually sing. Again, however, we must remind the reader of this volume that the author, in giving abundant and varied illustrations of what *can* be done to ornament a plain musical phrase of a hymn, by no means inculcates such ornamentation, but rather counsels moderation and appropriateness. All this resolves itself, finally, into the question of good taste—and good taste, alas! cannot be taught directly, and can only be cultivated by indirect means; and thus are we thrown back upon the necessity of examples that ought to be cited by the author, of eminent organists who really do strive to ornament the plainness and the monotony inherent in the frequent repetition of a melody, plain in itself, and made still plainer by the repetition of several verses of the same melody.

We need not follow the author in detail through his many suggestions for ornamenting a musical phrase by playing the chords in different positions, by subdividing the beat, by arpeggios, etc. (to which he devotes eighteen pages) or to his suggestions in Chapter V for ornamentation of a phrase by passing and auxiliary notes both in the upper and in the bass parts (to which subject he devotes twenty-three pages). Having illustrated by many practical examples how much variety may be attained by simple means, he next reminds the organist (page 66) that "many things that are possible are not always desirable," and that "the student should study and master all the resources at his command, but, having done this, he should exercise restraint in their use;" that not every verse of a hymn should be thus musically elaborated; that "there are cases in which it might be well to take all in quite a simple manner;" but that "when monotony and dullness begin to show their heads, then let the student be ready with the means to banish them, and to bring life and soul into his work." All of this, it is needless to say, is admirably inculcated.

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#### COMMENT ON THE MUSICAL SUPPLEMENT.

THE musical supplement of this issue of CHURCH MUSIC comprises a Vespers for the Feasts of the Blessed Virgin Mary, together with two of the four Anthems of the Seasons (namely, "Alma Redemptoris Mater" and "Ave Regina Cœlorum"). The Supplement is, therefore, a "complete Vespers" down to Paschal time. In editing (in modern notation) and furnishing with organ accompaniment the antiphons, psalms, and hymn, together with all the other portions of the Vespers, Ignace Mueller, whose work in this line has already elicited

such favorable comment, has placed choirs under an obligation which they will appreciate. The system of transcription recognizes the rhythmical helps of Solesmes. The harmonization is simple, full, and flowing. To afford variety, two melodies of the hymn, "Ave Maris Stella," are given. While every choir will find these Vespers very suitable and convenient for use on feasts where the Common Vespers B. V. M. are assigned in the Ordo, they will prove especially acceptable to such choirs as, because of limited number of singers or of difficulty in preparing a change of Vespers for every Sunday, prefer to accept the permission granted by the S. C. of Rites to use, for every Sunday, one and the same Vesper service. (Cf. CHURCH MUSIC, March, 1906, pp. 270-272; also September, 1906, pp. 499-500.)

### Notes.

#### THE GREGORIAN SUMMER SCHOOL, CINCINNATI, OHIO.

A preliminary announcement of the work of the School appeared in the May issue of CHURCH MUSIC, and since then we have received the neatly printed program of exercises (24 pp., 12mo), from which we learn that the session lasted from August 1-15. The exercises of each day included High Mass at 9 a. m., Vespers at 3 p. m., and classes at 10, 11, and 4 o'clock. A Question Box, a Book Stall, and a Reference Library were some of the practical features of the School. In addition to these general facilities, there were special classes for the clergy, religious, choirmasters, organists (these last being expected to prepare papers exemplifying organ-accompaniment of the chant, to be submitted for examination to Professor Alfred Benton, organist and choirmaster of Covington Cathedral); also special classes for practice of the Chant, especially in psalmody, in which Mr. John Fehring, organist and choirmaster of Mount St. Mary's Seminary of the West, assisted as instructor; and, finally, private interviews were offered by the Director of the School, Mr. Harold Becket Gibbs, to those who might desire any further information on any one of the many subjects connected with the propagation or adoption of the Chant. The following interesting announcement appears in the program:

Immediately across the Ohio is the city of Covington, where, under the direction of the Rt. Rev. Bishop Maes, D. D., and the Rt. Rev. Vicar-General Brossart, the Chant has been restored in its entirety. To assist this cause a society called the Gregorian Congregation has been founded. The membership now includes 150 citizens, all of whom are pledged to support the movement regardless of their own individual tastes. Monthly meetings are held at the Cathedral Rectory (Twelfth and Madison), when an illustrated lecture is given on the Liturgical Music. The next meeting will be held on Monday, August the 5th, at 8 p. m., when the speaker will be the Rev. J. M. Feldmann, Rector of the Church of the Most Sacred Heart, Cincinnati, O. To this meeting all members of the Gregorian Summer School are cordially invited, and it is hoped that many will attend if only to see how the Chant is progressing in other cities.

The program prints the full series of titles of the liturgical chants for Mass and

Vespers of each day of the session, a page being devoted to each day. Thus a conspectus is given of the liturgical chants for Mass and Vespers, including the Ordinary of the Mass and the Proper; and for Vespers, the psalms, antiphons, hymn, canticle, commemorations; and for Benediction, the *Tantum ergo* and *Laudate Dominum*. Each page is thus a beautiful object-lesson of the variety and comprehensiveness of the Gregorian Chant, which is illustrated in all its melodic many-sidedness. The program also announces the foundation of a Schola Cantorum, such as the Pope desires to see established, at least in the principal towns of each diocese. The Director is Mr. Gibbs. The details are given below, under a special heading.

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SCHOLA CANTORUM, CINCINNATI, OHIO.

The Schola is under the immediate patronage of His Grace, Archbishop Moeller. The scheme of topics embraced in the course is attractive:

This School of Chant has been founded for the express purpose of providing opportunities for the Study and Practice of the Liturgical Music of the Church, as also other forms of music permissible in Divine Worship, as ordered and commended by His Holiness, Pope Pius X, in his "Motu Proprio" of November the twenty-second, 1903, A. D. The teaching staff includes: Alfred Benton, Director of Music and Master of the Singers at the Cathedral Church of the Assumption of the Blessed Virgin Mary, Covington, Ky.; Malton Boyce, Director of Music and Master of the Singers at the Church of the Most Sacred Heart, Camp Washington, Cincinnati, O. Arrangements are also being made with other noted musicians to join the staff, of which further notice will be given.

Primary subjects: 1. Theory and Practice of the Gregorian Chant according to the ancient method as restored and revealed by the French Benedictines of Solesmes. 2. Theory of Modern Music in all its branches, viz:—(a) Harmony, (b) Simple and Double Counterpoint, (c) Fugue, (d) Composition. 3. Musical Form and Analysis. 4. History of Music, both Ancient and Modern. 5. Musical Aesthetics. 6. Voice Production, Voice Cultivation, and the Art of Singing. 7. Choir Training and Conducting. 8. Choir-Boy Training. 9. Organ, (a) Solo, (b) Accompaniment, (c) Extemporization. 10. Harmonium and "American" Organ. 11. Liturgiology. 12. Ecclesiastical Latin and the Italian Method of Latin Pronunciation. 13. The Art of Teaching. 14. The Polyphonic School of Church Music: Palestrina and his contemporaries. 15. The Cecilian School of Church Music. 16. Acoustics. 17. Congregational Singing.

The Scholastic Year will be divided into three terms of ten weeks each. Two Summer Schools will be held: one in July and one in August. These are especially intended for Clergy, Organists, Choirmasters, and other Teachers.

Attention is called to the following: 1. Choirs provided for ecclesiastical functions. 2. The Direction of Choirs undertaken. 3. Accompanists and Organists provided. 4. Lectures (with or without illustrations) undertaken. 5. Summer Schools undertaken and directed.

A Boy-Choir is attached to the School, as also one for Men. Membership is decided by the Director according to the ability of the candidate. Vocal Pupils are expected to join at least one Singing-Class. Pupils may enter at any time. One term's notice will be required before the removal of a pupil. It is hoped that arrangements will be made for the reception of resident students who will be under the immediate direction and supervision of a member of the staff. For terms apply to the Secretary of the "Schola Cantorum," Saint Peter's Cathedral House, Cincinnati, O.

N. B.—Arrangements have been made with the Reverend, the Rector of St. Joseph's College, West Eighth Street, Cincinnati, O., to undertake the secular education of all students. This branch of their studies will be taken daily and will comprise the "Quadrivium:"—



English, Latin, General History and Geometry, these four subjects being considered essential to the life of a Church Musician as described by the Holy Father. A boy entering at the age of 10 should complete his course of studies at the age of 16, whilst under ordinary circumstances he should be filling a position as Organist at the age of 14, so that for two years he would be materially assisting his parents in the discharge of their financial obligations to the "Schola." Students will receive their education at St. Joseph's College, which is well known to be the local headquarters of the Holy Cross Order, of Notre Dame, Indiana. The School Fee is inclusive, i. e., both musical and secular education being included.

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PROGRAMS.

Program rendered at St. John's Church, Rensselaer, Diocese of Albany, N. Y., on the Feast of the Most Precious Blood, 7 July, 1907:

*Solemn High Mass:*

Introit "Redemisti nos" .....	<i>Chant.</i>
Kyrie, In Festis B. Mariae V. 2. ....	<i>Vatican Edition.</i>
Gloria in Excelsis—"sixth tone," harmonized. ....	<i>Dumont.</i>
Gradual—"Hic est," falsi-bordoni. ....	
Credo—harmonized (four voices) <sup>1</sup> . ....	<i>Gregorian.</i>
Offertory—"Calix Benedictionis" (recto tono). ....	
"O Cor Jesu"—Chorus for Men's Voices with Soprano Solo. ....	<i>McDonough.</i>
Sanctus	} Mass in B flat. .... <i>McDonough.</i>
Benedictus	
Agnus Dei	
Communion—"Christus semel oblatum est" .....	<i>Chant.</i>

The male choir of this church was organized on Palm Sunday, 1905. The boy choir in the sanctuary sang the Gregorian Mass, alternating with the men in the gallery. The boys sang with the men in the gallery for the first time on the Feast of Pentecost, 1906.

The choir books used are the following:

Ordinarium Missae—Vatican edition.

Proprium de Tempore—A. Edmonds Tozer.

The New Vesper Psalter

The New Vesper Hymn Book

} Compiled by Charles Lewis.

The Catholic Church Hymnal—A. Edmonds Tozer.

Choral Requiem—Dr. Peter Wagner.

Organist and Choirmaster—Frank J. McDonough.

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At a sacred concert given by St. Paul's Cathedral Choir, Pittsburg, Pa., under the direction of Mr. Joseph Otten, at St. John's Church, Erie, Pa., on Sunday, 18 August, 1907, the following selections were rendered:

I. Organ Prelude—Fugue in D-Minor. .... J. S. Bach

II. Kyrie, Gloria, Sanctus—Gregorian Chant from Missa de Angelis.

Vatican Edition.

<sup>1</sup> Unison parts sung by men's voices.

- III. (a) "Adoramus Te, Christe".....Palestrina—1526-1594  
 (b) "Tibi Laus".....Orlandus Lassus—1532-1594  
 (c) "Ave Maria".....Vittoria—1540-1613  
       Choir à Cappella.  
 (d) Magnificat.....Viadana—1564-1626  
 IV. Offertoire—On the Gregorian Melodie to the Ave Maria.....Guilmant  
 V. (a) "Ecce Deus".....Aiblinger  
      (b) "Veritas Mea".....Haller  
      (c) Gloria, from Mass in Honor of the Five Sacred Wounds....Mitterer  
 VI. Andante, from Third Organ Sonata.....Mendelssohn  
 VII. (a) "Jesu Dulcis Memoria".....Kothe  
      (b) "Tu Es Petrus".....Haller  
 VIII. Postlude on "Holy God".....Gessner

### Publications Reviewed.

MODERN ORGAN ACCOMPANIMENT. By A. Madeley Richardson, M. A., Mus. Doc., Organist of Southwark Cathedral. London, New York and Bombay: Longmans, Green & Co. 1907. 202 pages, 8vo. \$2.50 net.

In the first chapter (which is entitled "Vade mecum," and is of the nature of an Introduction or Preface) the author comments on the fact that "the duties of the modern organist may be divided into solo-playing and accompaniment," and remarks that the first of these duties has received much attention both from teacher and pupil—"years of patient study, hours of daily practice"—together with much appropriate literature for the fuller treatment of the subject. The present work is not intended, therefore, to concern itself directly with this portion of an organist's duties. "On the other hand, the art of accompaniment is much and undeservedly neglected; it receives scarcely any study at all, teachers have little to say upon it, the literature of the subject is scanty, therefore an attempt will now be made to give it a new impetus."

Chapter II gives a brief survey of the topics to be taken up in order: 1. Hymn tunes, 2. Psalm chants, 3. Monotones, 4. Anthems and Services, 5. Orchestral arrangements (Oratorios and Masses), 6. Plainsong. We may note passingly the author's appreciation of Plainsong:

In (the accompaniment of Plainsong) the chief desideratum is the historical instinct—the power to feel and realize the beauty of a bygone age, and, when using an ancient form of art, to take ourselves, our feelings and ideas, back to it, rather than to attempt to bring it to us, and render it, so to speak, up to date.

It is needless to call attention here to the correctness of the principle thus generally stated, and the recognition of the "beauty of a bygone age" which characterizes Plainsong.

Chapters III, IV and V deal with preliminary considerations of "Mater-



ials." Chapter III treats of Tone-coloring ("Tutti effects, and "Solo" effects for quiet passages); IV and V treat of Ornamentation. In several places in the volume the author reminds the reader that he does not counsel the employment of all the styles of ornamentation which he treats or suggests. He appears mainly to desire to show the possibilities open to an organist in the matter of ornamentation of a plain tune set to four-part harmony.

Chapter VI treats of Postludes and Interludes, and contains much that is helpfully practical, with abundant musical illustrations of the suggestions made by the author.

In Chapter VII ("Psalm Chants") there is much which, *mutatis mutandis*, will apply equally well to the chanting of Latin Psalms in Gregorian Tones, and especially the treatment of the "reciting-note."

In Chapter VIII ("Monotones"), similarly, the suggestions are quite applicable to what is known to Catholic plainchantists as "Recitation." Those who have followed the many treatments of this topic in the pages of this magazine will be pleased by the treatment given by the author in this chapter. He remarks, for instance, that "at present there is a mistaken notion widely prevalent as to the scope of monotone accompaniment. It is often thought sufficient to play a succession of chords indiscriminately, without form and without design, the only condition being that the chords shall succeed one another in correct progression from a harmonic point of view. The effect of this is frequently crude, dull, and meaningless, and such as to bring Church music into disrepute. Monotone accompaniment should be genuine music, with unmistakable evidence of design of its own. This does not mean that it should be elaborate. But it should include the elements of musical form—rhythm, melodic outline, and recurrence." The twenty-six pages of treatment include much illustration.

Chapter IX treats briefly of "Anthems and Services" (five pages; Chapter X, of *Orchestral Accompaniments*, comprising *Oratorio movements and Masses* (eleven pages).

Chapter XI, on *Plainsong*, devotes fifty-three pages to the theme, much space being naturally given to the harmonic modal peculiarities of *Plainsong*. Apropos of the proper spirit and ideal of accompaniment of *Plainsong*, the author admits that, in view of the fact that the melodies were composed before harmony in our modern sense came into being, and could not, therefore, have any relation to it, the really correct way of rendering them would be without any harmony at all. "But we have to be practical in this imperfect world, and so there is the constant necessity for compromise. Harmony is demanded and must be supplied. Our aim should then be to find out what line will lead to a result in the best taste, and least inconsistent with the originals." What standard, then, in such a compromise should be followed? "Our standard for present-day modal harmonization should clearly be that of" the old writers who, after the introduction of harmony, experimented with harmonizations in the modes of *Plainsong*—for these modes lasted in use some centuries after the beginnings of polyphony. "The question then remains: By what period shall we be guided? The best answer seems to be: By the last and greatest masters of modal harmony. These may be said to be Palestrina, in Italy, and Tallis, in England;

after their day modal writing ceased, its place being taken by the modern scales which are now in vogue. The Plainsong accompaniment often heard to-day is far removed from this standard. It is a modern setting for an ancient art—an artistic anachronism."

The author does not, however, restrict himself to diatonic harmonization. "It will be noticed that Tallis and Palestrina introduce leading notes: we may do so, when they do not involve the alteration of the original melody." Much can be said for this principle, without going to the length to which Nekes goes in his Accompaniment to the Kyriale. One obvious difficulty encountered in any departure from a strictly diatonic harmonization is the inevitable comparison between ancient and modern melody which any concession to the modern idea of the leading-note makes not merely possible, but very easy; like the medieval melodies, the harmonies should suggest the archaic and the medieval, and the harmonist should patiently endure lay criticism of this harmonic "strangeness" and "crudity," in the hope that familiarity with it may soften the criticism and lead to a deeper appreciation of the medieval melodies thus harmonically emphasized as "medieval" and not at all "modern."

In the last chapter (XII) on "The Services as a Whole," the author advises moderation in the use of the "materials."

PRACTICUS.

VADE MECUM FOR VOCAL CULTURE. A Complete Course of Instruction in Singing and the Rudiments of Music. By Michael Haller. From the German, by the Rev. B. Dieringer, Professor at the Salesianum, St. Francis, Wis. Ratisbon, Rome, New York and Cincinnati: Frederick Pustet. 1907. xi + 259 pages. Price, \$1.00 net.

The work is a translation of Haller's *Vade mecum fuer Gesangunterricht und Übungsbuch*, with only such alterations and additions "as were needed to adapt the works for their new sphere." The translation was revised by Mr. H. S. Butterfield, of Chiswick, London, England, the translator of Dom Johnner's *New School of Gregorian Chant*, issued by Pustet, and both the translator and reviser are to be congratulated on the felicity of the English rendering, which reads like an original work rather than like a translation from what is usually esteemed a somewhat intractable idiom. While the work is intended for students in Catholic Colleges, Normal Schools, and Seminaries, it is also adapted for the use of more advanced singers (for whom it has been well styled "a grammar of music and book of exercises, as well as a book of reference"), and even for children (in which case, of course, the teacher will not blindly follow the work in the order in which it is written, but will adapt it to the comprehension of young pupils, for whom its condensed style would otherwise unfit it). It is a *multum in parvo* book; and a wise caution is contained in the words of the Preface: "According to the intention of the author the use of this 'Vade Mecum' must vary considerably according to the age and capacity of the pupil." Sufficient attention is devoted to the theory and the notation of Plain Chant, the notation being that of the Vatican editions. A large portion of the volume (pp. 149-259) is devoted to "Additional Exercises," comprising English Songs, Rounds, etc., as well as exercises in intervals in the various keys and in broken chords, together with illus-

trations of the C clef for soprano and alto. This section is also preceded by an Appendix (pp. 115-140), containing English songs. "Most of the exercises and songs were specially prepared by the author for his works; in the English version some of the original songs have been given a new setting of appropriate English words, while others have been replaced from other sources." The rest of the volume is replete with musical illustrations, also—a feature which will commend it to many teachers. We have noticed but two misprints (p. 18, 6th line: "pp. 141" should read: "pp. 141-146"; and, on the same page, the second last stave should precede that marked "Treble"). The publishers deserve a word of praise for the excellent typography and the neat and substantial binding.

KYRIALE SEU ORDINARIUM MISSAE JUXTA EDITIONEM VATICANAM A SS. PP. PIO X EVULGATAM. Cum approbatione Sac. Rituum Congregationis et Ordinariatus Ratisbonensis. Ratisbonae, Romae, Neo Eboraci et Cincinnati, sumptibus et typis Friderici Pustet, S. Sedis Apost. et S. Rit. Congr. Typogr. MDCCCXVII.

In this folio edition (64 pages) Pustet has presented to choirs a very beautiful volume with rubricated headings, large, clear, neat typography and strong binding. The notes, convex at top and concave at bottom, represent the actual forms employed in the typical edition issued from the Vatican Press, and not the double-concave form used by Pustet in his smaller edition. The quillisma declares itself at a glance, the indentations being pronounced. The ancus is also properly discriminated from the climacus (a discrimination not attended to in the earliest [12mo.] edition of Pustet). Altogether, the beautiful volume deserves high commendation.

MISSA PRO DEFUNCTIS, Toni communes Missae necnon Modus cantandi Alleluia tempore paschali secundum octo tonos. Juxta editionem vaticanam a SS. Pio PP. X. evulgatam. (Pustet) 1907.

MISSA PRO DEFUNCTIS, etc. (as above), quod juxta editionem vaticanam hodiernae musicae signis tradidit Dr. Fr. X. Mathias, organista Ecclesiae Cathedralis Argentinensis. Cum approbatione Rev. Ordinariatus Ratisbonensis. (Pustet) 1907.

The most recent instalment of the Vatican edition (*cf.* CHURCH MUSIC, May, pp. 226-229), reproduced in plainchant notation in the double-concave style of note adopted by Pustet; together with a transcription of the same into modern notation according to the method of interpretation adopted by Dr. Mathias, as already alluded to in this magazine in the review of his transcription of the Kyriale. Both volumes are very neatly printed, are of an agreeably small and compact size, and are attractively bound.

MISSA PRO DEFUNCTIS CONFORMIS EDITIONI VATICANAE A SS. D. N. PIO PP. X. EVULGATAE. Editio Schwann E. Duesseldorf (Germania) sumptibus L. Schwann. New York, apud J. Fischer & Bro., 7-11 Bible House.

TONI COMMUNES MISSAE. Toni V. Gloria Patri ad Introitum. Modus cantandi Alleluia tempore paschali secundum octo tonos: conformes Editioni Vaticanae a SS. D. N. Pio PP. X evulgatae. Editio Schwann L. (Duesseldorf: L. Schwann. New York: J. Fischer & Bro.)

TONI COMMUNES MISSAE, etc. (as above). Editio Schwann K, recentioris musicae signis. Duesseldorf and New York (as above).

The Schwann editions have received, and merited, high praise for their beautiful typography, good binding and moderate price. These qualities appear in the present issues also. The firm is to be congratulated on its vigor and success in the issuance of the various instalments of the Vatican Edition.

SINGENBERGER, J. Nine Hymns for Benediction. For Soprano and Bass. Fischer's Edition, No. 788. Price, 35c. net. New York: J. Fischer & Bro. Toledo: Ignaz Fischer.

The collection comprises Sacris Solemnis, Adoro Te devote, Verbum supernum, Ecce panis, Pange lingua & Tantum ergo, Tantum ergo (two settings), Adoremus. A good, serviceable collection of medium difficulty. P. T.

SINGENBERGER, J. Five Easy Pieces for Benediction, for two equal voices. Fischer's Edition, No. 39. New York: J. Fischer & Bro. Price, 25c.

The collection contains: O salutaris, Adoro Te, Ecce panis, Tantum ergo, Veni Creator. The pieces are simple and devotional, and are furnished with dignified organ accompaniments whose fullness supplies for the simplicity of the voice parts. P. T.

TERRABUGIO, GIUSEPPE. Messa in onore di Sant' Angela. Op. 100 N. 2. Milano: A. Bertarelli & Co. No. 3300 (Partitura e Parti) nette L. 1, 50; 3301 (Sole parti di Canto, unite) netti Cent. 25.

The Messa comprises, not the Ordinary, but a portion of the Proper; the Introit (two voices, Soprano and Contralto); the Graduale (three voices, Soprano and two Contralti); the Offertory (two voices, Soprano and Contralto). The Graduale and the Offertory are interesting as brief illustrations of modern composition for voices and organ in the older modes. The Offertory is in the Hypo-Phrygian, the Graduale in the Phrygian, mode. All the pieces are short and not difficult. P. T.

BREITENMOSER, LUDOVICO. Missa Pia, ad quatuor voces, S. A. T. B., organo comitante. New Orleans: Junius Hart. New York: J. Fischer & Bro. Price, \$0.80.

A very short and very easy Mass, clearly intended for the use of unpretentious choirs. Its text is rubrically correct; but the musical setting condescends, perhaps, too much to the popular ear, especially in the duets in the Gloria (Gratias agimus, Domine Deus). P. T.

CATHOLIC CHURCH MUSIC. By Richard R. Terry. London: Greening & Co., Ltd. 1907. Pp. 216.

This very important volume came too late for the fuller notice we intend to give in the next number.

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



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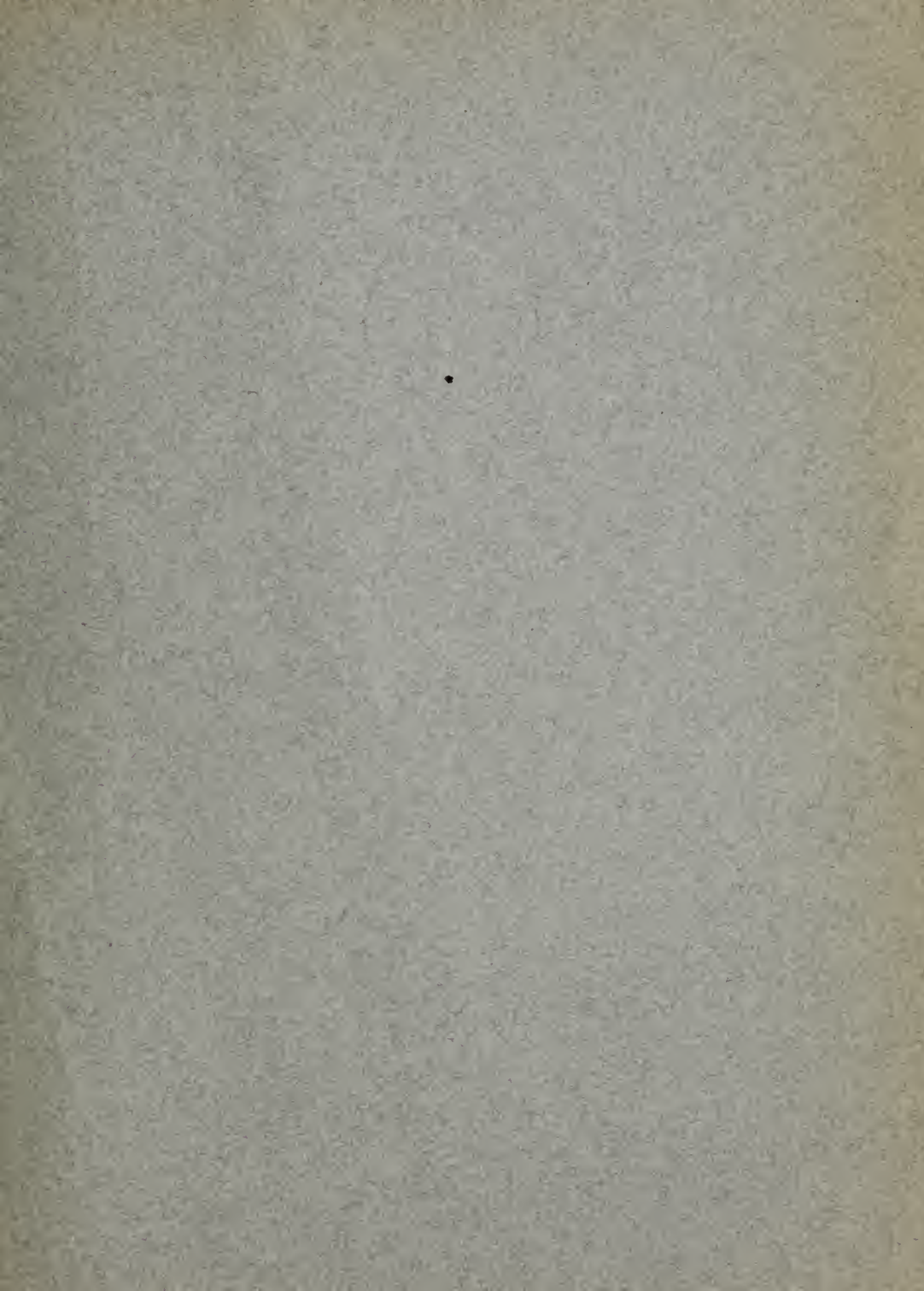
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